

Vol. 1, No. 1
MARCH 15, 1947

THE

Art digest



Never Again by Louis Bosa. See Page 13

THE NEWS MAGAZINE OF ART 35 CENTS

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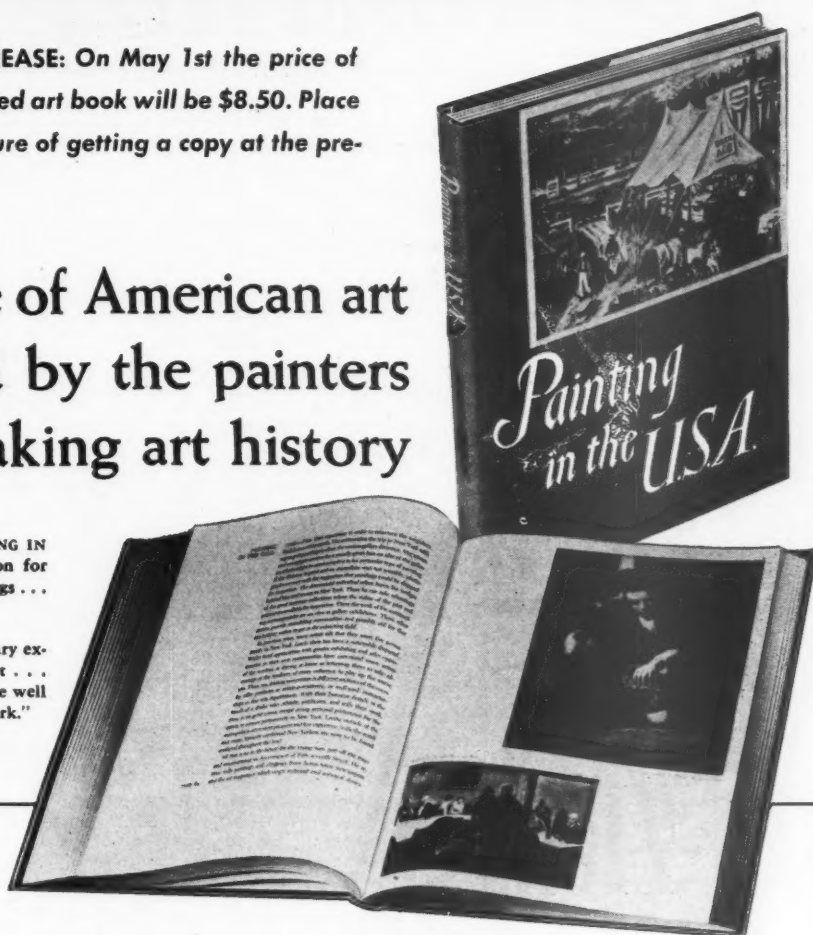
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THE ART DIGEST

Vol. 21, No. 12 March 15, 1947

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Reaction to Gorsline

SIR: I have just read the letter of Douglas Gorsline in your March 1 issue, about this "modernism." I agree fully with his feelings, but I have a stronger stomach and do not intend to discontinue my subscription.

—J. L. EDWARDS, Atlanta.

SIR: In reference to Douglas Gorsline's letter in the March 1 issue of ART DIGEST where he said, "I for one intend to hole-up for a few years until this 'modernism' blows over"; I should like to inform him that he probably will be growing a long gray beard before that happens. I fail to see what his complaint is anyway, for he has received plenty of recognition. Would he have all other artists paint nice and smooth and photographically as he does? I say live and let live. This is a free country and if Mr. Gorsline wants to paint his way, he can; and if other artists wish to paint creatively, well, that is their privilege.

—ERNEST JOHNSON, Boston.

Out of the Past

SIR: I came across four tattered copies of THE ART DIGEST in a small book shop. They were all 1930 copies—nearly sixteen years old—and I do not know if the magazine is still published. If so, could you inform me as soon as possible what the subscription price is?

I admit I am taking a wild chance in writing to a place which might not even exist today—but it will be well worth it if the DIGEST is still going strong. And I can conceive of no possible reason for a failure to do so.

I have read old copies of many an art periodical, but have come across none which could stand up to the high artistic level yours has paved. It is to the art world what the Billboard is to the show world—an authoritative guide to what artists are doing, and what new paths they blaze. Before traveling the road of Modern Art, a road must be built to travel. Your DIGEST is to be considered as a blueprint or guide to the construction of such a path.

—ROBERT STEWART, Brooklyn.

Less Abstractions

SIR: I think you should give more space to graphic arts, and less to the Abstract, which is nothing but grandma's crazy-quilt to me.

—WINIFRED I. SMITH, Blandford, Mass.

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Midwestern League

By C. J. Bulliet

A NEW ART ASSOCIATION, the Artists League of the Midwest, has got away to a fast and apparently healthy start in Chicago, city of art tombs, with their initial exhibition in a new and spacious gallery in the Jewish Education Building, on the South edge of the Loop.

The gallery, while not yet especially well lighted, being a lecture hall normally, is enthusiastically welcomed by artists who have suffered for a place to show their wares.

Most of the old line picture galleries in Chicago succumbed to the depression and the war, and huge vacant floors in commercial buildings, which the artists used to be able to commandeer, no longer are without tenants. The Jewish Education Building, while devoted primarily to activities of the Jewish people, generously is welcoming artists of all persuasions and faiths.

The Artist League of the Midwest is a lineal descendant of the old John Reed Club, the WPA workers and the Artists Union, but also has expanded to take in everybody who can paint, carve or draw and has enough money to pay nominal dues.

The personnel is made up of some 140 artists, predominantly radical, but with a large number of names found in the city's conservative lists.

The organization has some definite aims in view, reminiscent of some of its ancestry, such as "a model contract for an artist with his dealer," which has in it elements of humor, seeing that there are no dealers in sight for 99% per cent of the artists, but, on the whole, the guiding spirits behind the League are keeping their heads and the artists make a good showing in their first exhibition.

The show, juried to a certain extent, but with the understanding no member is to be wholly rejected (that is to say, if a picture submitted is unsatisfactory, the artist can be called on for something else), is "socially conscious" to a degree.

Most of the exhibitors seem to be taking life as seriously as Lord Byron:

"I tell you, living is a serious matter,

And so, for God's sake, hock and soda water!"

But, even so, the record of the struggle in these first months of the Atomic Era is thoroughly honest, even if a bit too grim.

"Art Knows No Barriers of Race, Creed or Religion" was the slogan originally announced for the opening show. But, after your correspondent pointed out in an article in the *Chicago Daily News* that art in public exhibitions had never known any such barriers in the entire history of Chicago, and that the slogan might be mistaken as an invitation to start racial or religious controversy, the slogan was modified to read harmlessly "Art Knows No Barriers."

After finishing at the Jewish Education Building, the initial show will make a circuit of outlying neighborhoods and the suburbs of Chicago.

March 15, 1947

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Beginning Monday, March 17, one of this season's distinguished exhibitions: 20th Century Still Life, with new paintings by Baziotes, Bearden, Browne, Gottlieb, Holty and Motherwell, plus new examples (first American showing) by Picasso and Braque. Through April 5 at the KOOTZ Gallery, 15 East 57 St., New York

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

*Please!!!**

ON TUESDAY a letter arrives from a conservative accusing THE ART DIGEST of turning its columns over to the modernists. On Wednesday comes a letter from a modernist saying he has lost interest in the magazine because it prints too many "old hat" attacks on art progress.

THE DIGEST is between the Devil and the Deep Blue Sea.

Two-thirds of its illustrations and its text have a conservative tinge, the other third is modernist. And that is about how American art is divided at the present time. If THE ART DIGEST did not try to present things as they actually are it would be cheating, not some, but all of its readers.

Please, you readers on both sides, let THE ART DIGEST be honest!

Britannica Aids Sculpture

IF ARCHITECTURE is the mother of the arts, then sculpture, based with equal firmness on the foundation of design, must be next of kin. And yet somewhere along the line of Mendelian theory there must have crept in something of the bar-sinister, for sculpture has traditionally been treated as the unwanted orphan of the fine arts by museums, collectors, dealers and authors. Too often sculpture has been relegated to the position of stage prop for somebody's watercolor. This, despite the fact that the quality of sculpture is the most readily recognized of contemporary aesthetic expression; because of the technical demands of his craft the sculptor cannot bluff himself into fame in the headlines, as so often droppeth as a gentle rain from press heaven upon the average painter.

Confronted by these psychopathic blocks, the sculptors, nevertheless, this season have scored numerous one-man and group successes, and with very few failures. And at this moment, like an unexpected accolade, comes the announcement that Encyclopaedia Britannica, formerly an exclusive patron of painting, has branched out to extend its interest into the field of sculpture. By contributing \$1,000 to the Building Fund of the Clay Club Sculpture Center, Britannica becomes the first business organization to be designated a Founder-member of this co-operative enterprise.

As reported earlier in the DIGEST, the present quarters of the Clay Club on New York's West 8th Street are soon to be torn down. Funds are being raised to buy and remodel a building for studios and exhibition space devoted entirely to sculpture. Dorothea Denslow, founder and director of the Clay Club, states: "Britannica's contribution will hearten sculptors everywhere. We feel sure now that other private and industrial patrons will come forward and aid in the founding of this much-needed Sculpture Center."

Miss Denslow is right and Britannica President Buck Powell is to be congratulated on the breadth of his vision. Now it remains for some other industrial patron, perhaps Pepsi-Cola, to come forward and give sculpture parity in our national exhibitions.

The above was written by my father, and is reprinted from the December 1, 1931 issue of the DIGEST because it is as true today as it was 16 years ago; time in this case was not fleeting; father died at the early age of fifty-seven.

March 15, 1947

WE SHOULD LIVE SO LONG:—Al Capone and Harry K. Thaw are gone; you no longer have to stand in line to see a motion picture, and the rumor is that a man-on-horseback is planning to run the Long Island Railroad on time. But what really takes us back to those good old days is the fashion note in the *Herald Tribune* that Lillian Russell's curves are about to be resurrected by the Paris style designers in an effort to recapture the field from New York, Dallas and Hollywood. How do we know? Allen Raymond wirelessly from Paris (airmail is too slow in this competitive field) that: "It may be six months from now, or maybe a year, but the free-striding American woman, living in her fast-moving, mechanized world, is about to acquire the wasp-waist, ample bosom and big hips of her grandmother, and to be fashionable will appear very much as Lillian Russell did in the heyday of Diamond Jim Brady."

Also, despite customer resistance and "anti-French style propaganda," we learn that American fashion writers in Paris are viewing the prospect "with an ecstasy too tremulous to be described by any one but a poet." Of course, there will be corsets . . . "but they will be just the most delicious little suggestions of corsets."

* * *

TRUMAN ON ART:—It seldom falls to the lot of a living artist to be criticized by the President of his country. In this selective company we must now place Yasuo Kuniyoshi, whose depictions of circus subjects have not only earned the displeasure of the pretty girl aerialists and bareback riders, but also irritated the aesthetic sensitivities of Harry S. Truman. "I am delighted to have my judgment verified by experts," said President Truman in a telegram to Ringling Circus beauties. "Heartly greetings and good wishes to all." President Truman's telegram was in answer to a wire from the girls, according to the Sarasota *Herald-Tribune*, telling him that they were with him 100 percent in his blast at a painting of "a fat semi-nude circus girl" by Artist Kuniyoshi, scheduled by the State Department to go on a world tour. After looking at the Kuniyoshi, President Truman went Ruskin one better. Said he: "The artist must have stood off from the canvas and thrown paint at it. If that is art, I'm a Hottentot."

So the girls wired President Truman: "Thank you for your defense of the circus. You know your art and you are not a Hottentot."

Editor's Note:—By the way, this is a pretty good, early Kuniyoshi, for the price.

* * *

SCULPTORS GUILD EXPANDS:—An encouraging note from the Sculptors Guild, most active and progressive sculpture group in America, reports that the Guild is now opening its lists to new members—thus eliminating one danger of the organization remaining local to New York. Those interested should send for an application blank to the Guild at 96 Fifth Avenue, New York City. Election of new members will be held later in the Spring.

* * *

WAR PAINTINGS POPULAR:—Due to public interest the exhibition of the Chrysler Collection of "War Scenes by Battlefront Artists." Chrysler Building, has been extended again—this time through the month of April.

ART DIGEST—March 15, 1947

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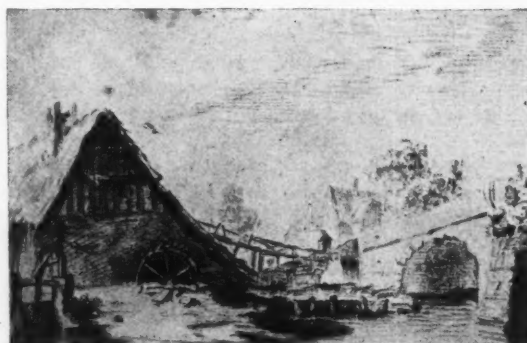
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THE ART DIGEST

Vol. 21, No. 12

The News Magazine of Art

March 15, 1947



The Sphinx and the Milky Way: BURCHFIELD



Lovers: MITZI SOLOMON

Whitney Museum Presents Native Sculpture and Watercolors

THE WHITNEY MUSEUM has opened its annual exhibition of contemporary sculpture, watercolors and drawings. This listing indicates the order of importance, at least numerically, of the sections, for the work of seventy-six sculptors is included, seventeen of them showing here for the first time. This emphasis of the museum accords with the unusual number of outstanding sculpture exhibitions this season.

Contemporary sculpture has been divided for some time between traditional, three-dimensional figures, carried out in equilibrium of masses, and a variety of new procedures. Among these recent modes are the inorganic forms that, taking the human figure as a point of departure, develop it with complete impersonality; or the pieces in which open spaces become integral parts of design with no suggestion of solidity.

The influence of Zadkine and of Lipchitz make themselves felt in many of the works shown, as well as the "constructivist" theories of Gabo and Pevner that aim through abstraction of the visual object to arrive at its internal structure. Since art reflects the social milieu, these new and often amazing forms, whether admired or not, must be considered to have correspondence with the contemporary spirit.

Among the items that made impression in this large showing are Charles Gordon Cutler's *Dragon*, carved out of that most obdurate medium, diorite, imparting a sense of horrendous power; Richmond Barthé's tender, reverential figure, *Mary*; Jose de Creeft's imposing *Shulamite*; Harvey Fite's charming figures of mother and child, *Play*, involved in answering planes. George Aarons' *Jeremiah, Pour Forth Thy Wrath* is a vivid realization of the stormy prophet,

recalling though not imitating Barlach's *Avenging Angel*.

Alfeo Faggi's *From the Cross*, attenuated in a medieval form, is a finely realized conception. *Melisande* by Robert Laurent is a harmonious resolution of form and contours. *Rhythm* by Gwen Lux suggests that she has been gazing at Henry Moore's work. Mitzi Solomon's *Lovers*, two figures in a compelling design of answering and opposing rhythms, is executed in aluminum, yet produces the effect of great solidity. *Leda and the Swan* by Koren der Harootian, is built up ably of flowing planes and sharp definition of contours.

Trajan's *Fallen Angel*, in slightly polychromed cement, fairly tumbles out of the heavens in its tremendous im-

Linda Wu: ORONZIO MALDARELLI



pect of mass and motion. A group in plaster by Jane Wasey called *The Dispossessed* is instinct with tragic power, yet compassionate. *Song* by Hugo Robus is a delightful conception, the lithe bronze figure with open lips straining every muscle to pour out the melody. Nat Werner in his *Chassidic*, a tribute to Chagall, cleverly embodies that artist's familiar types in a vigorous design. Aaron Goodleman's stark intensity in *The Partisan*; John Hovannes' depiction of garment workers in a pyramidal, silhouetted design, *Song of the Shirt*; and Theodore Roszak's decorative *The Raven*, with its brash swoop of wings, are other notable items.

There are fewer animal pieces than usual, but some excellent ones. The pewter snails (may one speak of snails as heroic-sized?) by Frances Lamont possess the exact sinuous motion, characteristic of these gastropods, while their exaggerated size renders them formidable. Dorothea Greenbaum's *The Snob*, a supercilious camel, reflecting probably on the fact that he alone knows all seven of Allah's names, is a complete realization of this ungainly, haughty creature. Concetta Scavaglione's *Preening Goose* is one of the outstanding pieces of the showing, in its impeccable craftsmanship and beauty of fluid planes.

Other items that should be cited are: the classic marble head, *Linda Wu* by Oronzio Maldarelli; the spirited figures of *Strike* by Berta Margoulies; the powerful *Biomorphic Forms* by Stuart Halden; Clara Fasano's standing figure, *Bathsheba*; Lu Duble's stirring *Song of the Earth*; *Famine*, poignant in its symbolism, by Seymour Lipton; Paul Virdone's powerful head, *Eroica*, and Marion Walton's "... And Sorrows End,"

[Please turn to page 31]

March 15, 1947



Soissons, Maison d'Habitation et Fabrique de M. Henry: COROT

Eleven Gems from the Brush of Corot

IT IS ONLY within recent years that Jean Baptiste Camille ("Le Bon Papa") Corot has begun to assume his rightful place in the history of art and in the mind of the general public—that he has emerged from the role of creator of the popular 19th century romantic landscapes shrouded in silvery grey mist, to the important connecting link between Ingres and Picasso and the first "modern." Those who missed the full-dress exhibition at the Philadelphia Museum last spring (see June 1 DIGEST) will find a capsule demonstration of the reason for this change of status in a small exhibition at the Paul Rosenberg gallery that covers Corot's serious career remarkably well in 11 pictures.

As Venturi has pointed out, Corot combined all the major movements of the 19th century and pointed the way to some of the 20th in work that was always fundamentally his own. The earliest picture in the show, a rare portrait of *Le Capitaine Faulte du Puypartier*, dated 1829, is a forceful, uncompromising characterization in the Ingres tradition, but with less surface slickness.

In 1833 he painted an extraordinary picture, *Soisson, Maison d'Habitation et Fabrique de M. Henry*, bathed in the sharp light that washes out all nuances of color, so simplified in design that it could be considered from an abstract point of view and a strange harbinger of the early work of Chirico.

M. Henry, by the way, was not pleased, refused to pay for the picture.

Two years later he painted *Fontaine-bleau, le Charretierbet les Bucherons*, which is Corot out of Delacroix, and very handsome. Among the superb examples of Corot's forte, landscapes direct from nature and simplified through his own vision are *Etretat, un Moulin à Vent* (1855-65) and one of the products of the visit to Dunkerque. Through all of these is the attention to light

and atmosphere that blazed the trail for the Impressionists.

Corot's silvery grey idyls, once so enormously saleable but long since considered pot-boilers in comparison with his more substantial work, are conspicuously absent. In the over production of these slight, enchanting canvases lies a key to the artist's character, a great heart and all-pervading kindness that frequently caused trouble—he couldn't say no. The public demanded them, he painted them and used the money to help less financially fortunate artists, including Daumier. He couldn't even be harsh with the many copyists who were bred by demand, was known to paint a few strokes on their fakes and sign them, thereby creating a mass of confusion as to which were painted by Corot and which were not.—JO GIBBS.

Frank and Lydia Kleinholz:
MOSES SOYER. At A.C.A. Gallery



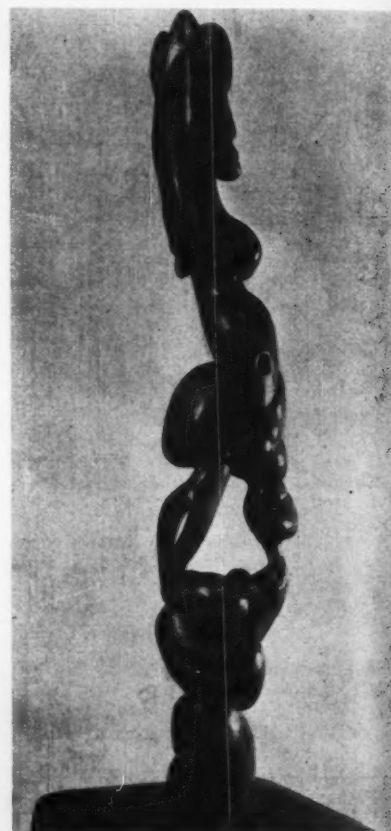
Soyer Honesty

IN A TIME when the quick and the bold, the brilliant and the glib command attention, when emphasis is increasingly on the how of a picture and less on the what, there is little appreciation of the kind of painting that seeks to tell of the things which move the painter most—people he has met, studied and observed to recreate them on flat canvas for all to share their lives.

Such a painter is Moses Soyer—whose theme has always been the importance of men and women and he tells their individual stories with insight and dignity, in language that always maintains his painter's integrity. Present in these recent pictures, at the A.C.A. Gallery, are the people we have seen before—the dancers, the weary models, the poignant young girls, their plain parents.

New among his subjects is Soyer's series of portraits of fellow artists, including the fine double likeness of Lydia and Frank Kleinholz (see reproduction at left). On View to March 29.

—JUDITH KAYE REED.



Mocharniuk is a self-taught sculptor who has a particular penchant for carving table legs and tree branches into linear primitive shapes which suggest animal, human and amorphous forms. They are quite ingenious and intriguing, and happily have no titles. Frequently comparable to totem-poles and other "native" carvings, they make the most of grain and texture, otherwise rather defy description. Mocharniuk's present exhibition, at Marquie Gallery through March 22, is his fourth or fifth there. (See cut above.)—ALONZO LANSFORD.

From Last Century

THE HARRY SHAW NEWMAN GALLERY has arranged a group exhibition of 19th century American paintings, designed to attract the young collector. Offered side by side are landscapes and portraits by primitives and their professionally-trained contemporaries, at a price range of \$50 to \$200.

For romantic landscape painting there is a small, charming *Coast of Wales* by Robert W. Salmon, painted from sketches made before he left England to settle in Boston in 1828, and a glowing view of *Lake George* by E. C. Coates, who was represented in the 1945 exhibition of Hudson River School paintings. *Canadian Landscape*, signed and dated in 1849 by A. Andrews, is excellently preserved and one of the most satisfying pictures in the show.

Three examples by Enoch Wood Perry, a decorative pair of flower paintings and a sunny *Roman Gardens*, form a unique group by virtue of their cosmopolitan technique—Perry studied with Leutze in Dusseldorf and Couture in Paris. (Through March.)

—JUDITH KAYE REED.

Kingman Watercolors

The process by which a painting comes to being is always intriguing and so we dutifully report that Dong Kingman, now showing at the Midtown Galleries, labors long and slowly to produce those sparkling, brilliant watercolors which convey the impression of instant synchronization of eye, hand and brain. As always, his exhibition is a treat to lovers of the medium, for Kingman exploits watercolor for all it can do, is an expert designer, and an alert observer as well. He also has a sense of humour.

Outstanding among these recent works—mostly depicting the New York scene with exuberant good humour and feel for color—are a panoramic view of *Chatham Square* seen through an Elevated platform; *House Near El*, a more subtle painting on a similar theme; *Snow on Morningside Drive* and *The Capitol*. (Until March 29.)

—JUDITH KAYE REED.

Snow at Morningside Drive: DONG KINGMAN. On View at Midtown Galleries



March 15, 1947



God, The Father, Surrounded by Cherubs: TIEPOLO

Five Centuries of Fine Drawings

DRAWINGS OF FIVE CENTURIES, at the Schaeffer Galleries, present an amazing range of expression. Drawing, usually considered a convention of line to represent shapes and contours, is here frequently enriched by washes of color and modulations of tonal richness in black chalk and sanguine. These drawings, whether studies for later works, or the swift setting down of sudden inspiration, reflect the background of the world of the artist, the esthetic fashion of his day, the mingling of the many streams of influence to which he was subjected—Gothic, Classic, Baroque, Realistic.

Taking them in order of their appearance, the wealth of Italian items is impressive. Canaletto's *Capriccio* with its crumbling magnificence of architecture, its distant spires and hint of foreground foliage in soft color is like one of Piranesi's "restorations."

Head of a Youth by Guercino possesses a vigor that much of his work

lacks, while retaining his unfailing gift of charm. *Study of Bacchus*, by Gaetano Gandolfi, is a standing figure of such resilience of form and fluent gesture that it is starred in this reviewer's Baedeker. Piranesi's *Roman Ruins*, fallen columns and scattered drums crashing together in a startling effect of form and color; Salvator Rosa's romantic evocation, *Seated Sea God* and Piazzetta's radiant, *Young Girl Holding Flower* all merit special citation.

And outstanding among outstanding items is Tiepolo's *God The Father Surrounded by Cherubs*, hovering between the baroque and the rococo, with its dramatic thrust of figures into illimitable space.

In the Dutch and Flemish Schools, Jan Van Huysum's *Flower Piece*, in watercolor, escapes the hard insistence and formal arrangement of many Dutch still lifes in its broad handling and fluency of forms. Salomon Van Ruisdael's *View of Harlem*, in pencil, with its delicate contours and suffusion of radiance, is distinctive.

In the French School, *Portrait of a Man*, attributed to Clouet, is a subtle evocation of personality. *The Temptation of Christ* by Jean Cousin reveals the mysticism of Gothic art mingled with Renaissance classicism, typical of the School of Fontainebleau. A spirited sanguine, *Lion Fighting a Tiger* by Delacroix, is a struggle of whirling rhythms. *The Carriage Ride* by Constantine Guys is an epitome of the meretricious glitter and pomp of the Second Empire.

The German section contains a striking *Head of a Bearded Man*, by Christoph Amberger, that seems to express an exuberance of vitality. *Massacre of the Innocents* by Holbein, a design for stained glass, is executed in that artist's impeccable draftsmanship.

In the English School, William Blake's *The Invention of Drawing* expresses an imaginative idea that possesses the intensity, the awesomeness, the abstraction of a dream. (Through March.)—MARGARET BREUNING.



A Sylvan Idyl: MONTICELLI

Robert Vose Marks 50th Anniversary With Monticelli Exhibition

By Lawrence Dame

BOSTON—Illuminated by the jewel-like colors of 19th century Adolphe Monticelli's paintings, the Robert C. Vose Galleries this month celebrates its 106th birthday and the 50th anniversary of Mr. Vose as an art dealer. Twice before within a half-a-century, Monticelli has been given the place of honor—a natural outgrowth of Robert Vose's enthusiasm for the Franco-Italian "impressionist" over the years.

It is a gala event for Boston and for that considerable part of the nation which has been influenced in art appreciation by the various tastes of the House of Vose. Joseph Vose started the business in Providence and Seth Morton Vose, Robert's father, moved part of it here before he ended his 60th year as a dealer with death in 1910. Out of Boston since Robert Vose took part in management 50 years ago has flowed a steady stream of works to many cities, with the result that museums as well as private homes have been enriched by Vose wares from coast to coast.

Seth pioneered in works of the Barbizon School. In the '50's, he was unwrapping a new group of Corots and Millets in Providence when William Morris Hunt happened in. Hunt was amazed. "But I thought none of these could be seen outside France, where I have just been!" he exclaimed. Soon they were popular in Boston salons and in various far-away havens which might have regarded Corot with suspicion but for the prestige of the Vose seal.

Under Robert Churchill Vose and his three sons and a nephew, W. Charles Thompson, the house has expanded and contracted with various periods in American art history. Always, however, it has kept to standards of probity and belief in sound craftsmanship in painting. New painters, young painters, have been sponsored only when thorough training came to light. The bizarre and

the sensational have been eschewed.

"I cannot believe that human nature will ever discard beauty," said Mr. Vose at the opening of the Monticelli show which will continue through March 22. "That has been my standard and I hope it will be that of my successors. The pendulum surely will swing back."

Annual events of the Vose Galleries, aside from Boston showings and sponsorship of such artists as Corot, Whistler, Brangwyn, Zuloaga, Eakins, Ryder, Sargent, Duveneck, Weir, Blake-lock, Hawthorne, J. Francis Murphy, Iacovleff, Benson, Tarbell, Lavelle, Whorf and many others through the years, have been picture pilgrimages to the west.

The current show of Monticelli includes 32 pieces. All but six have passed through Vose hands at one time or another. Several are owned by Mr. Vose, an expert and connoisseur whose greatest treasure is a Monticelli in his home. In fact, whenever a Vose-sold picture is bought back again, the head of the house beams with pleasure. He loves art.

Monticelli has never had a better show, although its range is necessarily limited because Mr. Vose has never bought a really poor one. Lenders include the Albright Gallery, Smith College, the Rochester Art Gallery, the Taft Museum, the Toledo Museum, the Worcester Museum and Boston's Museum of Fine Arts, together with private collectors.

Monticelli, who flourished in Empress Eugenie's court, who lost favor and eventually became dissolute toward the end of his life in poverty in 1886, loved *fetes champetres*, sweeping scenes of court life and pageants after the Venetian style. Both Van Gogh and Brangwyn worshipped him and he in turn worshipped Diaz and Delacroix. His most attractive styles approach impressionism without the *plein-air* effect

of the great Frenchmen, Monet, Renoir, Cézanne et al. He did apply quick, nervous, wondrously luminous and flashing strokes of pigment, so that the dazzled eye often barely has strength to put them together. He was prodigal in impasto effects, and the loose rather than tight conception of figures, often as many as 20 or 30 dancing or full of movement in his paintings, is characteristic of the best periods.

Now and then, as by commission for less discriminating patrons (perhaps the Empress with whom he was said to be in love), Monticelli lapsed into the realistically academic. And toward the end colors and ideas, though undoubtedly frenzied, became murky.

But at his best, as in most of these Vose offerings, he was what the writer calls a painter with soul on fire. The indistinct forms, the brilliant accents of colors, as with a plume in a bonnet or a part of a lady's sleeve, and the tendency to stress multitudinous impressions rather than any story, make his work hauntingly beautiful. He was a romantic who could translate his feelings into something close to the non-objective. And, as a careful examination of cameo-like figures in large pieces shows, he was a great draftsman who could afford to ignore the painstaking delineation for the ethereal. As for texture, the intuitive method of applying color, splendidly variegated, sets Monticelli apart as remarkable even in this age when so often texture is everything.

Matisse Show Delayed

In lieu of the Matisse exhibition, which has been delayed until early next year, the Philadelphia Museum is showing "Paintings from France, 1939-1946," recently at the Whitney (see Feb. 1 DIGEST). The French paintings will be on view until April 27. A concurrent "Survey of Watercolor" closes one week earlier.

America's Brueghel

LOUIS BOSA, the American Brueghel, continues to improve. Having already staked his claim in the front ranks of contemporary painting, he now consolidates that position by eradicating certain extraneous influences, clarifying his color and generally strengthening his composition, and proves the point with an exhibition of 24 recent canvases at Kleemann Galleries.

Those same playful nuns who were last seen ice-skating are shown here in the delightful *Nuns Sleigh Riding*. Bosa's rare whimsical approach to subjects proletarian is demonstrated in *Golden Wedding*, *Blessing of the Fleet* and *Never Again*, the last a particularly strong portrayal of a drunk in the throes (see cover of this issue). Sheer paint quality is thrillingly apparent in the luminous *Before the Storm* and the delicate and subtle *Flowers*.

Surprisingly, although Bosa is a much sought-out teacher of painting at the Art Student's League and elsewhere, he is himself a self-taught artist. This exhibition continues through March 29.

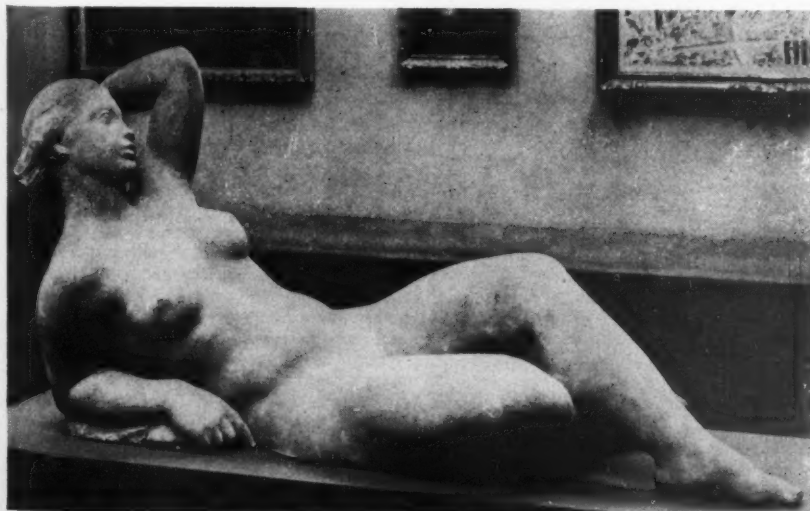
—ALONZO LANSFORD.

Knows What He Likes

In the last issue of the DIGEST we reported the unique case of a French collector importing American art for his private pleasure. At that time the number of pictures by 24-year-old Edward John Stevens which Daniel Sickles, prominent collector of modern books and art, had purchased totaled 16. Since then Mr. Sickles has returned to the Weyhe gallery to buy six more Stevens to hang beside his Rouaults, Renoirs, Gauguins and others.

Not being a selfish man, however, Mr. Sickles will first share his enthusiastic discovery with others, by exhibiting his new paintings at the Kundig Gallery in Geneva and later in a Paris gallery.

Ten Philadelphia artists made news last week by (1) coming to a decision, and (2) acting on it. The decision: that their prominent colleague Harry Rosin should be represented in their city's most prominent museum. The action: they contributed to a purchase fund, bought Rosin's *Reclining Nude* (reproduced below) and presented it to the Philadelphia Museum of Art, where it is now on view. The figure, in artificial stone, is described by the sculptor as the work he would most like to represent him in his home-town museum. It was shown at the Pennsylvania Academy last year, and before that, was the basis of a commission from the Samuel's Memorial for Quaker and Puritan, a Rosin sculpture.—FRANK CASPERS.



Devotion: WILLIAM ZORACH (Granite, 35" High)

Zorach Continues to Add to His Fame

SCULPTORS have always complained, and with reason, that theirs is the neglected branch of the arts; compared with the painters, they receive little notice from the museums, galleries,

buying public and the art press. This season has been a happy and conspicuous exception, starting with an exciting Nat Werner show at A.C.A. and featuring some dozen important sculptors at various galleries along 57th Street, not forgetting the superb Henry Moore exhibition at the Museum of Modern Art. It is fitting, then, that William Zorach should have his first exhibition in four years at the Downtown Galleries, by way of climaxing the season.

As befits the role of a leading contemporary American sculptor, Zorach radiates a quality of universality that complicates analysis: while his sculpture is obviously of his time, it is also imbued with a timeless classicism; while it satisfies in decorative quality, it also stimulates with implications of profundity.

Although, of course, Zorach carves directly, such works as *The Prophet* in black granite and *Mask* in onyx show a sensitivity to internal structure that would indicate a building-up rather than a carving-down. A phenomenal feeling for character, an inner fire, and an acute perception of bone structure distinguish both these pieces.

Walking around *Devotion*, a mother and child in granite, and the rosewood *Woman Into Tree*, each aspect of these figures gives a different picture of relating elements. *Victory*, an heroic female torso in French marble, has been called one of the finest sculptures ever done in this country. We can find no argument.—ALONZO LANSFORD.



Visitation: ZEITBLUM (Lent by Fogg)

Germanic Prelude

AT A TIME when genuine understanding of the German people would contribute more than a little toward solving some of the post-war problems, an exhibition of their early art has more than just aesthetic value. So far as is known, the loan show of 15th century German painting, now at Durlacher, is the first one of its kind ever held in this country, and it invites some interesting observations on the part of the beholder.

Five hundred years ago, Germany was disunited, and politically, economically and artistically far behind her Flemish and Italian neighbors. The period under consideration just precedes Luther and the Reformation; Dürer, Holbein and Grünewald and the German Renaissance. Artists were associated with isolated local schools and were apt to reflect whatever more advanced influence was nearest. Without princely patronage and the accompanying level of taste, they painted for solid burghers whose ideals were apt to be the exaggerated ones of the popular mystery plays. Side by side in these pictures are gentleness and cruelty, refinement and crudity, mysticism and realism, the soft and the hard, the warm and the cold—all tied together somehow with a thin but strong Gothic thread.

Facing each other across the gallery are two sets of panels, both from the Westphalian School. *The Adoration*, *The Flight into Egypt* and *The Fall of Man* (a naive predecessor of Cranach), executed early in the century by Conrad Von Soest, are simple, gentle and delicate in conception, color and execution. The four depicting *The Passion*, painted about 1490, are comparatively involved,

harsh, fascinating in a wealth of detail and iconography, and filled with the fantastic imagination that fathered the tales finally set down by the brothers Grimm.

The most enchanting of the early works is a tiny, graceful arrangement of the *Virgin and Child Surrounded by Saints* from the School of Cologne, from the Johnson Collection. The Master of the Sterzing Altar contributes a charming, crescent-eyed *Half-Figure of St. Mary Magdalen* (Oberlin Museum); by Bartholomäus Zeitblom is a *Visitation* (Fogg Museum), slightly reminiscent of the style of Van der Weyden.

Three portraits lead one to the men of the Renaissance in varying degrees—one by Michael Wolgemut (from the Detroit Art Institute), in whose extensive establishment Dürer served as an apprentice; a penetrating characterization from the Franconian School, and a sensitive one by the Master of the Augustine Altarpiece.—Jo GIBBS.

Charm of Isenburger

FANS OF ERIC ISENBURGER should be delighted with his recent paintings, at Knoedler's until March 29. Here is decorative, lyric painting at once skillful and appealing. On the level of sheer charm these pictures—translucent still lifes, fluid figure compositions and rugged farm subjects surprisingly translated into scenes of pastel grace—should find a widely appreciative audience; while students of painting techniques will be interested in Isenburger's method of painting.

A good example of Isenburger's working process is *Reclining Figure*, a large, thinly-brushed canvas which yields the curious impression of having been executed in a print medium.

Other outstanding works in an exhibition which maintains the same successful tone of exhilaration and pleasure throughout, is *Self-Portrait 1945*, a small picture composed with elegance; *The Old Mowing Machine*, which draws delectable color from a saw-toothed relic; the solid, well-orchestrated figure and the gently-keyed but vibrant figure in *Playing the Banjo*.

—JUDITH KAYE REED.

Self Portrait (1945): ERIC ISENBURGER



Woman With Muff: SEURAT
Lent by Chicago Art Institute

No Followers

A UNIQUE FIGURE in art history is Georges Seurat, an artist who in the brief working span of ten years (he died at 32 in 1891) developed an original art style which has retained a name—pointillism—but no followers. A painter who sought to establish cold scientific formulae for the creative process, he nevertheless succeeded in transcending his own intellectual theorizing to leave the world seven "great" canvases: strange, fascinating and monumental works.

Besides these major compositions Seurat left about forty small pictures, a number of oil studies for the large works, and about 400 black and white drawings. The United States has been especially fortunate in having so large a collection of Seurat art: beside the three important paintings in American collections, there is a wide selection of drawings, enough to enable Germaine Seligmann to base his fine new volume, *The Drawings of Georges Seurat* (Curt Valentin, publisher) on drawings owned here. Coincident with the book's publication the Buchholz Gallery has hung an exhibition of 24 of these drawings, loaned by public and private collectors.

It is a revealing exhibition which contrasts studies for the major paintings with unrelated drawings—more intimate, human works which present another facet of a masterful draughtsman. Especially impressive in the show is the fact that none of the drawings has the sketchy, casual air of an artist's notebook. Executed in a difficult medium—black conte crayon—which Seurat used with such feeling for its rich, warm possibilities as to inspire the phrase "powerful black magic," each drawing, however fragmentary in subject matter, is a perfectly-expressed, complete picture. All are drawn with plastic emphasis on solid form in space.

Present are studies for *Une Baignade* (Tate Gallery), including *Leg*, a marvelously simple and solid rendering of form; six drawings for the *Grand Jatte* (Chicago Art Institute); three for *La Parade* (Stephen C. Clark).—J.K.R.

Salmagundi Annual

THE CURRENT ANNUAL exhibition of oil paintings now hanging at the Salmagundi Club in New York reveal the members' determination to stick by their conservative guns, despite the rumblings of heavy artillery heard nearby at the Whitney Museum, in behalf of modern art. Here, indeed, is a sanctuary for those who feel the need of strong sedatives when confronted by more advanced forms of contemporary painting. Zinc white waves splash endlessly upon lichen-encrusted rocks; reflections dance about the fishing smacks tied alongside innumerable New England wharves, while blue and purple shadows reassuringly designate between light and shade in snowy landscapes.

The Doctor Marvin F. Jones Prize of \$50 went to an Italianate *Mother and Daughter* by Louis Jambor, who undoubtedly enjoys an enthusiasm for Corot. The Lay Members Prize of \$200 was awarded to Henry Gasser's impressionistic interpretation of Cape Ann, while the Arthur T. Hill Memorial Prize of \$50 went to Charles Harsanyi's bleak *Old Tom Collins House*.

Competent portraiture by Raymond P. R. Neilson; technical virtuosity in a still life by Charles S. Chapman; and effective New York genre by Syd Browne are noted. *Sisters of Mercy* by Ferdinand F. Warren and *Going and Coming* by Eugene Higgins share a vigorous approach. *Negress* by Dana Pond is a serious and sympathetic character study. Through March 28.—BEN WOLF.

Escapist Surrealism

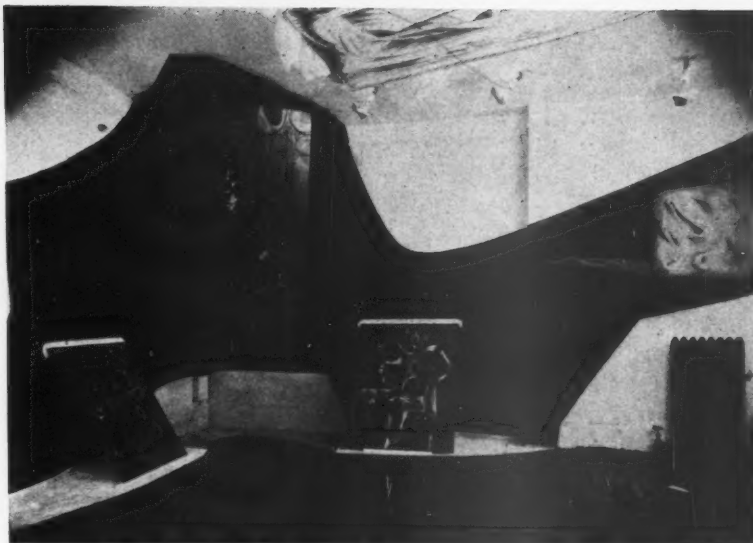
ENRICO DONATI's recent paintings, on view at Durand-Ruel Galleries through March 22, are very much like previous canvases by this artist, distinguished by rich, vibrant color and a sense of fantasy half child-like, half ageless. Generally classified as a surrealist, Donati's dream-world strikes this reviewer as not so Freudian as escapist—a subterranean world or a realm of the night. This world is populated with forms which seem to have personality; therefore we might call them creatures, although assigning them to the animal kingdom or the vegetable is a problem. Actually they seem to be plants, roots or tendrils with animal-like identities, living in an environment of darkness.

These paintings were shown last November in Paris. Various phrases used by the Paris art critics will give a satisfactory reaction to Donati's work: "Meticulous drawing of forms which resemble thoughts . . . aquarium light . . . essential characteristic of escape . . . a prospector of the ocean's depths . . . unlike that of some surrealists—there is nothing unhealthy . . . an utterly untroubled surrealism."

—ALONZO LANSFORD.

New Hope Gallery Opens

The Gallery of the Delaware Bookshop in New Hope, Pennsylvania, opened the season on March 3 with a group exhibition of new work by local artists. Among those included are Clarence Carter, John Folinsbee, Daniel Garber, Harry Lieth-Ross, Nordfeldt.



View of Kiesler Installation at Hugo Gallery

Kiesler, the Tent-Maker, Does Modern Decor

FREDERICK KIESLER, designer of Peggy Guggenheim's Art of This Century, has had another field day, though much more fleeting, at the Hugo Gallery where he has arranged what amounts to the decor for an exhibition of paintings, sculpture and mosaics by eight members of the *avant garde*. Walls and floors of the gallery have been repainted by Kiesler in various color pat-

terns to achieve unity between gallery, art and spectator. Paintings have been placed kneeling against the walls on the floor, suspended at various angles in mid-air and in the case of one, hung on the ceiling. Some pictures have Kiesler "boomerang" frames; others hang in pristine purity.

The result of all this, of course, is to make the decor steal the show from the artist-performers. But what is surprising about the novel installation is the proof it offers that many of the pictures look much the same when viewed lop-sided or otherwise, which may or may not be considered a triumph for Kiesler.

As for the works themselves, there is a very richly painted *Nude Blonde on a Horse* by the talented youngest member of the group, Gerome Kamrowski; Isamu Noguchi's clever sculpture essay *Trinity*, seen in the Museum of Modern Art's "14 Americans"; an interesting rhythmic composition, *The Suicide* by David Hare, which adapts Picasso's multiple viewpoint to sculpture; some gleaming abstract sculptures by Helen Phillips; two large canvases by Matta; a very-much abstracted nude by Gorky and a lovely, glowing abstract design in mosaic by Jeanne Raynal.

In a class by itself by virtue of its unique hanging, is Wifredo Lam's lustful *Le Present Eternel*, which can be viewed only by entering a white net tent, sitting back in one of the reclining chairs and staring hard at the ceiling. The idea, we are told, is to give the picture the *intime* atmosphere its sexual subject and light palette demands. It works out like an old fashioned peep show, only there's no admission charge.

The show is called "Bloodflames 1947," is accompanied by an elaborate catalogue and will be on exhibition through March.—JUDITH KAYE REED.

Theodore Brenson Returns

Theodore Brenson, acting chairman of the department of art at the College of Wooster (Ohio) for the past three years, has returned to New York to paint and teach.





Christ and The Poor: ROUAULT

Comprehensive View of Rouault's Color

OUTSTANDING oils and watercolors by Georges Rouault currently afford a comprehensive insight into the painter's highly personal métier, at the Matisse Galleries. Little can be added to the critical paens of praise that have been accorded the Frenchman's molten color and lead-like line throughout the last several decades. Let it suffice that Pierre Matisse has thoughtfully assembled important examples, ranging in point of date from 1912 through the recent Nazi occupation of Paris. Rouault's has been a consistent, ever-expanding idiom. His tormented and sensual color frequently brings to mind Winston Churchill's "Sweat, Blood and Tears." The artist's obsession with color nuances places him in the great tradition of Monticelli and Van Gogh. For, though the paths of all three have been surely disparate, they are bound inseparably by a common seeking to attain the utmost power of pigment.

Soleil D'Hiver (1942-44), painted during the Occupation, has the profundity of Beethoven's Ninth Symphony. A long poem in the artist's hand has been written on the reverse of this glowing canvas. It is Rouault's subtle and moving reaction to his country's uninvited guests. *Christ et Pauvre* (1937) is monumental with its restrained and limited components. *Veronica's Veil* (1932), a gouache, reveals one of Rouault's most poignant studies of the Christ. *La Loge* (1941) and *Le Juge* (1936) are

penetrating. Compelling is an early *Le Bourgeois* (1910-1914), a small satirical study of heads that would have appealed to Daumier. Exhibition through April 5.—BEN WOLF.

From the Bible

INTERPRETATIONS of the Old and New Testaments, in black and white, reveal Scharl as a draughtsman and transcendental poet. Though contemporary in spirit, one feels that, born in another time, the artist would not have been out of place in a monk's habit, perched upon a high stool, and engaged in illuminating the poems of the Saxon bard, Caedmon, in the monastery of Whitby; or, perhaps, seated cross-legged beneath a date tree, in 17th Century Persia, surrounded by tiny pots of paint with which to heighten his calligraphy. One feels this in the drawing titled *In the Garden of Eden*, where stylized tree forms play such a dominant role.

There is almost a touch of William Blake in *The Deluge*, as well as in *The Day of Judgment*, in which the figures falling through space recall the English mystic's *Marriage of Heaven and Hell*. There is terror in *Endurance*, in which chimera and fantasmagoria dance a demonic tarantella, at the base of a diamond-eyed tree. A thoroughly contemporary interpretation is *The Taking of Jericho*. Through March, at the Nierendorf Galleries.—BEN WOLF.

Parade of Textiles

A PARADE OF TEXTILES, from a fragment of a shroud that wrapped the body of an early Christian Copt in Egypt, to a detail of a scarf by Henry Moore representing studies for his sculpture group, *The Family* (see Jan. 1 DIGEST), form the major exhibition of the season at the Museum of Art, Rhode Island School of Design. Director Washburn has assembled a comprehensive loan exhibition showing the history and development of weaving from ancient to modern times that is not only timely for general interest, but particularly appropriate as to place.

No one is quite sure of the meaning of the symbolism in the designs woven by the pre-Colombian Peruvians, but technicians, designers, students and laymen can all enjoy the still brilliant color, textures and intricate patterns. From Europe come such treasures as a 14th century Venetian voided velvet hanging with a fanciful design built around lions and deer; a Greek dalmatic and stole of figured silk brocade; a piece of 18th century silk satin, woven in Lyons after a sketch by Jean Demosthene Dugoure for a room in the Royal Palace at Madrid.

All manner of modern dress and decorating fabrics have been lent by leading manufacturers in this country, Mexico, Guatemala, England, France and Sweden.

Particular attention has been given to the installation and accompanying educational features—enlargements of the twelve basic weaves; four large maps, lent by the Brooklyn Museum, which show ancient and modern sources and trade routes for materials; a display devoted to the special techniques of surface decoration. Near the Toiles de Jouy is an original pen and ink drawing for a toile illustrating in the legend and figures:

"L'Amour fait passer le Temps
Le Temps fait passer l'Amour
L'Amitié ne craint du Temps."

Katchadourian Dies

Sarkis Katchadourian, well known painter who recreated the almost lost 5th and 6th century frescoes in the temple caves of India and Ceylon, as well as 17th century Persian frescoes, died March 3 in Paris at the age of 59. He had gone to Paris on the invitation of the municipal government, to exhibit his Indian frescoes at the Musée Cernuschi.

Born in Iran, Katchadourian studied in Rome and Paris before returning to Tiflis to study Near Eastern and Oriental art. His first reconstruction was that of the frescoes in the 17th century Shah Ababas' palaces. For these the Shah of Persia made him a khan (prince) in 1933. These interpretative paintings, gouache on paper, were exhibited at the Museum of Modern Art in 1932. He later undertook a similar four-year task, to recreate the Buddhist frescoes in India.

Paintings by Katchadourian are included in many museum collections here and abroad. He also painted portraits and landscapes and his last New York exhibition was held at the Durand Ruel Galleries in 1945. He leaves a wife, Mrs. Vava Sarian Katchadourian.

Modern Irish

THE EXHIBITION of contemporary Irish paintings, at the galleries of the Associated American Artists, was selected last summer by Director Reeves Lewenthal, pointing up the obvious advantage of hand-picked foreign exhibitions over those sent over to us in a "pig in a poke" fashion. Few Irish paintings, and those of the twentieth century, have been shown here in the last dozen years. The current show of 50 examples is chiefly composed of the work of young artists who appear to possess freshness of vision and a highly personal skill to express it.

The largest group is by Louis Le Brocquy, principally in watercolor, areas of pure, cool color through which fine skeins of linear pattern define design. Tinkers, cottage dwellers and bits of the countryside are the themes to which the artist's selective vision and effective play of color give an intensity of concentrated expression. Daniell O'Neill's broadly-handled *Gaston Debureau* (32) sums up personality as much through bodily gesture as through skillful portraiture. His *Irish Landscape*, with its compact massing of solid little cottages, and his decorative *Flower Piece* show other facets of his accomplishment.

Patrick Hennessey's *Cathedrals*, gaunt ruins in moonlight and his delicate modulations of form and color in the foliage of *The Orchard*, with a large apple thrust in the foreground to divert any suspicion of mere realistic approach, are handsome canvases. Nano Reid's watercolor, *Cloger*, with its flowing lines of brilliant color, achieves its effect with the utmost economy of means.

George Campbell contributes *Stick Gatherers*, a few figures groping in a gloomy, snowy wood under an eerie radiance from a broken sky, and a beach scene, *Derelicts*, hulls and ribs of boats in the water and old boats drawn up on shore with a number of "derelict" figures near them.

The Poet's Garden by Colin Middleton, carried out in deep notes of muted color, ably blends color pattern and formal design in fantasy. Gerrard Dillon's *Kelp Gatherers* heightens the effect of the lonely beach by the somber, closely modulated notes of color. His *Turn Your Money* exactly conveys the quality of a popular superstition. *Red Castle*, by Nora McGuinness emphasizes its mass by its brilliant color.

A large group of works by the veteran Jack B. Yeats are carried out in his familiar heavy pigment and vehement color. *Beginning of a River* is impressionistic in a mingling of rich hues.

This exhibition presages the collection of contemporary American paintings to be shown in Dublin this fall. At the present writing almost half of the Irish canvases have found permanent homes here. (Until March 22.)

—MARGARET BREUNING.

Crawford to Teach in Honolulu

The Honolulu School of Art, affiliated with the Honolulu Academy of Arts, announced that Ralston Crawford will teach a ten-weeks summer course in drawing and painting.

March 15, 1947



Outward Bound: BEN WOLF.

Ben Wolf, Artist-Writer, Has New York Debut

Howard Devree
(Art Critic, New York Times)

THE MANY READERS of Ben Wolf's columns in the ART DIGEST will doubtless expect to be surprised by his paintings. But if they anticipate something sensational, bizarre, outlandish—what the advertising profession terms a "stopper"—they will be, to say the least, disappointed. "The Dirty Palette" of Mr. Wolf's literary personality becomes the somber palette of his painting personality and the flip and outrageous comment of his verbal expression give way to a romantic and lyric quality in these

The Orchard: PATRICK HENNESSEY



emotive statements on canvas, at the Joseph Luyber Galleries.

Not always has the writer essayed the brush with such happy results. Even the late Roger Fry, for all his sensitivity and insight into esthetic problems, produced disappointingly when he turned from typewriter to easel. And the New York art circles need not jog their memories unduly to recall some rather disastrous excursions into paint by restless and ambitious writers with amphibious instincts. Nor have painters who undertook writing been uniformly successful.

Mr. Wolf has turned to the sea, its birds and its denizens, its flotsam and jetsam, for themes. But he has not contented himself with mauve rocks, taffy pink skies and pilsner foam surf in the popular tradition. These deep-toned imaginative interpretations aim rather at suggestion, at poetic and even musical expression: literally, as when in tribute to Debussy he depicts a buoy in the semblance of a violin; and almost mystically as when buoys become crosses or a minute sail is outward bound toward receding horizons in a great loneliness. *Nocturne* carries this mood so far that the muted strings are almost soundless as the theme dies.

In other compositions, sea birds and a stranded whale are depicted in semi-abstract and expressionist manner with splashing color and swinging brush.

Wolf can call upon force as well as sentiment. But I suspect that the pictures which leave one with the sense of a sigh at the end of a melancholy reverie by the sea are the most memorable of these highly personal reports. They are scored for strings instead of full orchestra and they are in minors instead of chromatic outbursts. And they are about as far from "The Dirty Palette" as the soaring flight of a gull from the racketing rush of a roller coaster at Coney Island.

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Spring on 42nd Street

No matter what the weather man says it's spring at the Grand Central Galleries (Vanderbilt branch only), where an exhibition of gay flower paintings, in watercolor and pastel, are on view through March 23.

The Klonis brothers, Stewart and Bernard, both offer scenes from their own personal dream worlds—fancifully painted in lyric, wet watercolor. Gladys Rockmore Davis calls up all the old adjectives—lush, rich, fulsome—in her pastel pair: *Cosmos* and *Lilacs*. Walter Biggs offers a large, gracious bouquet; Emlen Etting, a slight, swiftly-stated *Tulip*; Doris Rosenthal, a poignant young flower-seller holding a drooping bouquet. Other fine works are turned in by Bernardine Custer—free, linear studies in modern vein; and Charles Sheeler—a classic *Magnolia*.—J. K. R.

Maurice Grosman at Niveau

Maurice Grosman, better known in Paris, is showing paintings at the Niveau Gallery, his first exhibition in this country. Still lifes form the principal items of the display, the figure pieces being far less successful. *Nature morte aux fruits*, executed in high notes of clear color, is impressive in its decorative arrangement; *Tulips*, with its fluent rhythms and richness of textures, is also striking. *Vision of New York*, a gleaming tower glimpsed through an open window with felicitous decor of hangings, and *Nature morte aux citrons* are to be commended highly. (Until March 14.)—M. B.

Monotypes by Gwyneth King

Gwyneth King is having her first one-man show at Rehn Galleries, through March 29, sharing the galleries with the paintings of Elizabeth Sparhawk-Jones. Miss King does monotypes, painting the picture in watercolor on glass and then pressing off onto the

Morning: GWYNETH KING
On View at Rehn to March 29



paper. This process, of course, encourages a tendency to drabness in color and to a certain thinness, there being no possibility of under-painting. However, many of Miss King's exhibits transcend these limitations quite well, showing richness and solidity, as in *Snowscape* and *Spring*. This artist seems to be happiest with cemeteries; there are no less than five graveyards in this show, and are among her best work. One includes a curious ghost, another a frightened ghost (what could frighten a ghost—a poltergeist?), and another has a lonesome little boy ghost.

The artist is, in private life, the wife of the Princeton sculptor-pugilist-instructor, Joe Brown.—A. L.

Ernest Hopf Serigraphs

The Serigraph Galleries are continuing their series of one-man shows by printmaking members. Current exhibitor is Ernest Hopf, whose prints reveal both technical excellence and pleasing ability to render diverse subject matter with ease and interest. Distinguished serigraphs include a well-patterned, strong view of *Structures*; a more subtly-conceived, fine-textured *Normandie Fire*; a brilliantly-colored *Mother and Child* and *Lighthouse*, which has all the freshness of watercolor painting. Incidentally, the gallery is still one of the best sources for the modest collector—price range for the current show is \$2.50 to \$15. (To March 29.)—J. K. R.

Muddled Symphonies

It is sometimes well to have an indication of the artist's intentions. Prefacing the catalogue of his exhibition at Art of This Century, Richard Pousette-Dart obliges as follows: "I strive to express the spiritual nature of the Universe. Painting is for me a dynamic balance and wholeness of life; it is mysterious and transcending, yet solid and real." Judging the artist in this case as a philosopher, we can only say he fails, inasmuch as philosophy tends toward analysis and clarification. Even the intuitive mystic reaches some conclusion; Pousette-Dart reaches only confusion.

Judged as a painter-craftsman, he is muddy and over-complicated without direction. Employing a non-objective idiom, his canvases are large, even monumental, in size and symphonic in concept. As symphonic compositions, we would say that the orchestration is muddled—possibly the concept is too sweeping for the composer's ability at counterpoint, but a nice melody, or line, is sometimes apparent.

Baffled for want of any other approach, there is still the possibility that we just don't have the perception to see what the painter is getting at. (Through March 22.)—A. L.

Subliminal Symbols

Paintings by Mark Rothko, at the Betty Parsons Gallery, are concerned with the subliminal, the occult, the mysterious background of primitive man with its rites and superstitions. The paintings are abstractions in which recognizable forms are glimpsed, but employed as symbols. The artist's pal-



Nude: CZEBOTAR (Watercolor)
Shown at American British

ette is varied, answering the particular motive of each canvas. Much of the mystery of the work depends on the designs, ellipses and parabolas lifting shapes into space with an upswinging motion. Such canvases as *Geologic Memory* or *Primeval Landscape* seem to imply a vestigial lingering in man's mind of his early origins. While the symbolism of *Orison* is convincing, the intricacy of *Votive Figure* obscures its intent. (To March 22.)—M. B.

Under Twenty-Five

In a hospitable gesture which should be followed by more galleries along the street, Jacques Seligmann has opened the first of a promised annual, presenting work by artists "Under 25." The first half of the exhibition, current through March 27, introduces young New Yorkers, mostly students.

Outstanding works in a group numbering more than 30 exhibitors are Leonard Fisher's ambitious composition, *Illegal Entry*; Al Blaustein's nicely-textured *Center Ring*; Ilse Rothmer's *Mother and Beggar*; Vivian S. Steinberg's *Marbles* and works by Margaret Munch, Mariette Sofferova and Jay Moss and Con Hanian (sculpture). It will be interesting and instructive to contrast this exhibition, predominantly modern in idiom and feeling, with that by youngsters studying in other parts of the country, to be presented at the gallery in June.—J. K. R.

Greene Landscapes

The 25 paintings by J. Barry Greene at Newhouse Galleries, through April 5, constitute his 18th New York one-man show. Happily, Greene has travelled well away from portraiture (although there are 3 or 4 here) and has done good solid work in landscape.

Although he received his art training in France, and his style refers to French Impressionism, Greene has adapted the technique to the American scene and, unlike many Impressionists, catches the native light and atmosphere. Subject-matter is the usual picturesque scenery, but Greene portrays it with such penetration that it comes off without a feeling of formula.—A. L.

Neufeld from Cleveland

At first glance and at a distance, the crisp, tidy little watercolors of the Connecticut countryside which make up the first show of Woldemar Neufeld, now at Kraushaar, might be taken for prints. Whether consciously or not, this Cleveland artist, whose name has been largely associated with graphic art, has carried over into his watercolors certain characteristics of the print media which are particularly suited to his interpretation of the neat farms, fields, villages, flora and fauna of the Nutmeg State.

A sense of "place," good color and organization aided and abetted by the extensive use of ink line all contribute to the effectiveness of Neufeld's work. This is a modest but charming debut exhibition. (Until Mar. 29.)—J. G.

In Gallic Terms

The current exhibition of French 20th Century paintings and sculpture at Big-nou Gallery, through March 29, rather makes for a summing-up of the season's interest in things French. While it contains no paintings of monumental importance, it is a well-rounded show and the twelve artists are represented by good, typical works. One large sculpture, a Maillol *Torso*, is solid and satisfying. The artists' styles being so familiar, it is only necessary to name them in order to describe the show: Bonnard, Derain, Donati, Dufy, Lurcat, Matisse, Picasso (a blue-period *Seated Woman*), Rouault, Soutine (a particularly emotional one), Utrillo and Vuillard.—A. L.

She Taught Herself

What with the overwhelming affection shown for elderly primitives these days, it is beginning to seem as though anyone boasting a paintbrush and two generations of offspring is guaranteed gallery notice. Elsa de Brun, Swedish-born New Yorker who used the Gaelic name, Nuala, for her formal debut at the Carstairs Gallery last fortnight, is also self-taught. She too is a grandmother, but here any resemblance to other primitive art unveiled recently is purely coincidental.

Arranged by Patric Farrell and sponsored by an impressive list of patrons, the exhibition presented fanciful abstract drawings, worked with infinite patience in delicate, decorative pencil crayon. Mystic, subtle and haunting, the best of the pictures were impressive work in a minor vein. They should make good illustrations for some alert publisher.—J. K. R.

Camera and Brush

Two artists, one with the camera and the other in paint, share the Norlyst Galleries, through March 22. Walter Strate, the photographer, would be over-tricky if he weren't so good. Numerous color transparencies, effectively exhibited in front of light, and enlarged black and whites show a fascination for superimposing the semi-transparent image of a face or a figure—female and usually nude—over appropriate backgrounds of landscapes, textures, abstract shadows or architecture.

In the other gallery at Norlyst are 20 small paintings in gouache by Russell Woeltz. A first New York one-man

[Please turn to page 30]

March 15, 1947

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Enriched by Hearst

By Arthur Millier

THE PURCHASE of 35 works of art dated from Egypt's V Dynasty to the 18th century A.D., plus eight contemporary American paintings and much gallery rearrangement, last month took the once art-bare Los Angeles County Museum a long way towards its goal of owning a representative, chronologically-presented, world-historical art collection.

A \$250,000 cash gift from the (William Randolph) Hearst Foundation made possible the above acquisitions as it had a previous series, William R. Valentiner, the museum's Director Consultant, doing the buying.

The museum had earlier received, during Roland McKinney's directorate, Hearst collections of stained glass windows and Indian blankets.

Sculpture outshines painting in the non-American group. Especial interest attaches to a delicately carved low relief from Tel-el-Amarna showing profile portraits of King Amenhotep IV (Akhnaton) and his sister-wife, Nefertiti, she of the famed Berlin portrait. This limestone fragment dates from around 1380 B.C. Sun rays terminating in tiny hands fall between the pair and the hand of a princess chucks the Queen's chin.

A fourth century B.C. Greek grave-stone and two small marble heads of Aphrodite and Homer from the third and second centuries, are followed by a fine small bronze of an Etruscan warrior.

A superb life-size head of Scipio Africanus, conqueror of Hannibal, shows Roman portrait sculpture at its best, though the actual artist may have been a Greek.

A dramatically lighted, colorful painting of Christ by Jose Leonardo, contemporary of Velasquez, is a fine addition to the museum's slender Spanish collection. The artist died early, hence is little known, but has three works in the Prado. A full length portrait of an unidentified actor as Hamlet, a dead-spit for John Barrymore, is attributed to Andrea Sacchi.

The eight contemporary American works signalize Valentiner's taste for modern art. They are placed in one of four sections comprising the chronologically-arranged American Gallery.

Robert Gwathmey's strongly patterned *Tobacco*, Max Weber's *A Musical Evening*, handsome in its space-making color (girls with funny legs, of course), Perle Fine's *Nautical Composition* (rope), a beautiful little Charles Howard, *The Image*, and a good John Marin watercolor, *New Mexico Mountains, Near Taos*, are in this group.

Others are a savagely black *Penobscot Bay* by Marsden Hartley, a strikingly designed *Sunlit Hallway* by Esther Rolick, and examples by Von Paalen and Philip Evergood.

Another innovation is a gallery devoted to four exhibits a year by groups of Southern California painters and sculptors. Three of these are to be chosen by committees, the fourth by the museum. The first, selected by Arthur Millier, chairman, F. Tolles Chamberlin and Lorser Feitelson is on view to April 30.

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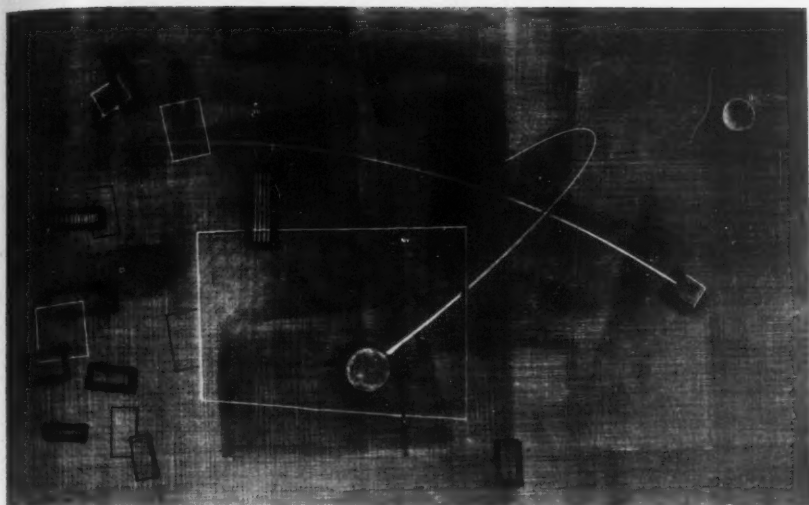
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The Art Digest



Panel by Jay Robinson

Loan Exhibition of Non-Objective Painting

THE MUSEUM OF NON-OBJECTIVE PAINTING is exhibiting a new loan show by 30 non-objective painters, for the next three months. The artists represented are mostly those associated with the museum in previous exhibitions; the paintings, not previously exhibited, are of the same high, expert calibre.

Included, also, are a number of watercolors and panels in egg-tempera by a young artist not shown here before—Jay Robinson. He comes from California and is just out of the Navy, where, it would appear, he became fascinated by aerial photo-maps. If this is not the case, it at least serves to indicate the nature of his watercolors. His small tempera panels are quite different, being principally concerned with simple, rich colors and textures. Robinson's work is pleasant and interesting, and indicates promise for the future.

Of the better known names, Jean Xceron hits his best stride with canvases of quiet, peaceful perfection, contrasting in mood with Hilla Rebay's *Largo*, a large work bursting with controlled excitement and unrest, in yellows and blacks. Rolph Scarlett's sharp, clean color lines on subtly-contrived masses suggest stirring power, while Michael Schlazer's five little gems of watercolor in delicate colors come dangerously close to intimating natural forms. (For those who just came in: non-objective painting ignores nature as visualized, and strives for beauty, or significance, or emotional impact by arrangements of colors, shapes, lines and

space *per se*; abstraction, on the other hand, uses natural forms as a point of departure to simplify or complicate or distort, sometimes to apparently the same point achieved by non-objective painting.)

Medard Klein's lush color is contrasted with Jo Slevin's two constructions, which are concerned with shape and the textures of woods. Simon Greco's *Journey* is meticulously drawn in black ink, but gives a feeling of rich color and elemental form.

—ALONZO LANSFORD.

Emily Francis Summation

Contemporary Arts is presenting new work by thirty-three of the artists whom it has sponsored since its incorporation in 1931. The progress which many of these painters have made since their debut at this gallery must be gratifying to Director Emily Francis, whose choice has rested on her belief in their latent abilities. Since exhibitions here are like salvation, "without money and without price," it is pleasing to realize that her faith has been rewarded.

Among the many items of this large showing to be cited for special commendation are: Drucilla P. Wing's *Through an Open Window*; Virginia Pacassi's *The Door*; *Dance Night*, *Astoria* by John C. Pellet; Sigmund Kozlow's *After School*; and Dorothy Sherry's *The Cock*. Other artists whose works call for mention are: Harry Dix, Guy MacCoy, Briggs Dyer.—M. B.

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Evelyn Marie Stuart Says:

A recent book on American painting regrets that the public is not getting all the pleasure it might derive from modern art, by reason of an unwillingness to "study and understand" the new forms. It comes as something of a shock to learn from an authority that Modern Art is intended to give pleasure, since it has studiously avoided anything spontaneously pleasing and heaped scorn on the laity for preferring pictures that please. It would seem that too much has already been said on the duty of the layman to prepare himself by study to understand art and not enough has been said on the duty of the artist to prepare himself by study to understand how to project an idea in painting in such manner that his fellow mortals will derive pleasure from his work. Since the first drawings were scratched on cave walls, there has never before been a school of art dependent for its pleasure upon study and understanding on the part of the observer instead of on the part of the creator thereof. Who and what has introduced the castor oil approach into painting in oil? A course in Modern Art Appreciation should begin by revealing this. Otherwise the innocent bystander will remain innocent of the joy and pleasure of understanding modernism.

Village Print Duet

The very active Village Art Center is entertaining a two-man show in graphic media by Lewis Daniels and Bertram Goodman, through March 22. It is a happy combination, as both artists are principally interested in various phases of the same subject-matter—people—and both show inventiveness and penetration.

Lewis Daniels attains a rather epic quality unusual in prints of small-to-moderate size; it is rather a commentary on the depth of his conception. Technically he shows a richness of tone and a sure sense of composition. Bertram Goodman is more interested in the little people: *Kids at Night*, *Workers* and a prayer meeting. His work is entirely in lithograph and is flatter in tone, more nervous in line.—A. L.

Prints of the Theatre

Lithographs of the theatre by Eugene Fitch comprise a satisfying exhibition, at the Morton Gallery through March. Fitch, who is a well known designer (his work for the Dennis, Mass. summer playhouse should be well known to New England theatre-goers), is an understanding recorder of scenes on both sides of the footlights. Subject-matter, however, is not the significant feature of these prints; Fitch is a skilled worker on stone and a sensitive artist.—J. K. R.

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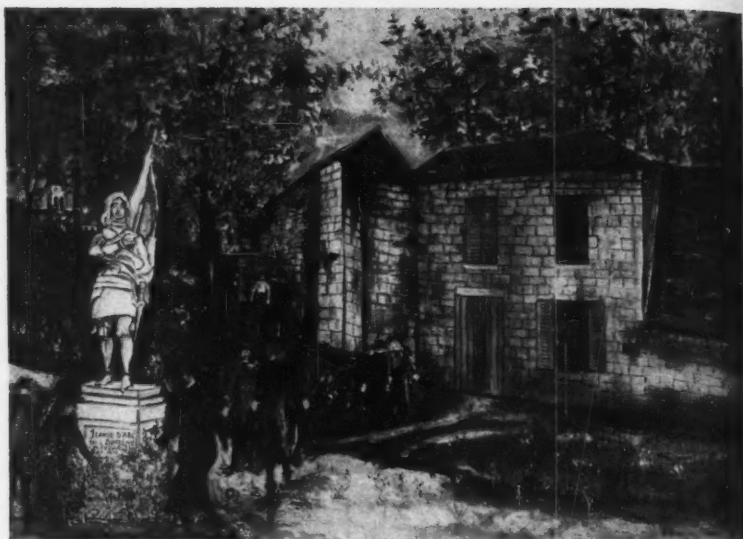
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Le Dimanche au Ville: UTRILLO. At Kende

Modern French Paintings in Kende Sale

WORK BY MODERN FRENCH ARTISTS will make up the largest part of a sale of paintings which will take place at the Kende Galleries of Gimbel Brothers on the evening of March 31. From several private sources come such canvases as *Paysage d'Hiver* by Vlaminck; *Fourteenth of July* by Raoul Dufy; *Le Dimanche au Ville* by Utrillo; the tiny (4½" x 6¾") *Magagnoso* by Renoir, painted in 1901; and *Femme a sa Fenetre* by Vuillard. Marie Laurencin is represented by *Femme au Chapeau Bleu*, painted in 1927; Kisling by several paintings; Dali by *Woman and*

Horses and a large drawing, *La Licorne*; Pissarro by a landscape, *Verger a Kragny, le Pommier*, formerly in the collection of Emil Straus, Paris.

Among the XIX century and Barbizon works are *The Grand Canal and the Palace of the Doge, Venice* and *The Port of Brest* by Boudin; and *Montagnes Boises sous un Ciel d'Orage Auvergne*, a small painting by Corot. The old masters are represented by *St. Francis*, painted about 1630, and *Portrait of a Man*, painted about 1617-20, both certified by Dr. Valentiner as being the work of Van Dyck.

Furniture and Jade at Parke-Bernet

FINE XVIII CENTURY French cabinet-work and accompanying art objects and decorations, the property of Mrs. Millicent H. Rogers, Mrs. de Lancey

White Jade Koro, In Rogers Sale at Parke Bernet



Kountze, Mrs. H. A. Fortington and other owners, will be featured in a sale at the Parke-Bernet Galleries on the afternoons of March 28 and 29.

Highlights in the group of furniture is a Louis XV carved *laqué* and parcel-gilded salon suite consisting of ten *fauteuils* and a *canapé* in Aubusson tapestry with scenes from La Fontaine's *Fables*, executed for the family of the Comtes de Montgolfier and exhibited at the Metropolitan Museum from 1916 to 1931; a Louis XV inlaid tulipwood and aramant *petite armoire* by *ébéniste* A. P. Jacot, parquetry serpentine and *bombé* commodes and a walnut *poudreuse*; and a *Directoire acajou bureau à cylindre* with tambour cupboard with the stamp of Conrad Mauter. Among the accompanying decorations are a pair of Empire wrought gilded silver covered tureens by Odier.

Paintings from various European schools include *Still Life with Monkey* by Hendryck Schook; *Harbor Scene with Fishermen and Sportsmen* by Adam Willaerts; work by Vernet and Harpignes.

A fine collection of XVIII century Chinese jade carvings features an Imperial white jade tripod koro. Other items include a set of four candlestick figures of Immortals mounted in gilded silver, a bronze-form vase with chained cover and a *fei-ts'ui* jade koro. Exhibition from March 22.

Auction Calendar

March 17 and 18, Tuesday and Wednesday evenings. Parke-Bernet Galleries. Old Master prints, etchings and engravings, duplicates from the collection of the Chicago Art Institute, property of Mrs. Robert Fowler, others. Works by Rembrandt, Schongauer, the "Monogramists," Little German and Dutch Masters: Zorn, Whistler, McBey, Meryon and modern French artists.

March 21 and 22, Friday and Saturday afternoons. Parke-Bernet Galleries. Paintings, bronzes, furniture, silver and other art property from the estate of the late Mrs. Walter B. James. Paintings by American and other artists; Audubon and Currier & Ives prints; large collection of table and other silver; Oriental Lowestoft, Royal Worcester, Copeland and other table and decorative porcelain; French and English period furniture; textiles, tapestries and rugs. Exhibition from Mar. 15.

March 21 and 22, Friday and Saturday afternoons. Kende Galleries of Gimbel Brothers. French and other furniture, decorations, porcelains, glass, paintings, prints, Persian and Chinese rugs and carpets from a private New York collection. Exhibition from Mar. 18.

March 25, Tuesday afternoon. Parke-Bernet Galleries. Historical, musical, literary autograph letters, manuscripts and documents collected by Thomas L. Shattuck and Mrs. Mary Sefton Thomas Lux. Items include 12th century sign manual of Henry I of England; several with signatures of Queen Elizabeth; documents signed by James V of Scotland, Louis XVI, Marie Antoinette, Mary Stuart, Mary Tudor, Anne of Denmark, James I. Rare letters, musical manuscripts by Bach, Wagner, Brahms, Mendelssohn, Debussy, others. Exhibition from Mar. 20.

March 27, Thursday afternoon. Parke-Bernet Galleries. Early American glass, furniture and decorations, property of Richard Loeb, others. Glass includes three-mould blown, Stiegel and Stiegel-type, Ohio and Mid-western examples. XVIII century American furniture includes tables, Spanish-foot lowboy, Sheraton inlaid mahogany and stainedwood chest of drawers. Exhibition from Mar. 22.

March 28 and 29, Friday and Saturday afternoons. Parke-Bernet Galleries. French XVIII century furniture, art objects, Chinese jade carvings, property of Mrs. Millicent H. Rogers, Mrs. De Lancey Kountz, others. Also paintings, Renaissance bronzes, stained glass, silver by Puiforeat and Georgian examples, Aubusson and Oriental rugs. Exhibition from Mar. 22.

March 28 and 29, Friday and Saturday afternoons. Kende Galleries of Gimbel Brothers. American furniture and decorations (c. 1660-1800), XV-XIX century continental sculpture, property of a Mid-western museum. Exhibition from Mar. 25.

March 31, Monday evening. Kende Galleries of Gimbel Brothers. French modern paintings, old masters and examples from the XIX century, from various private collectors. Van Dyck's *St. Francis* (c. 1630) and *Portrait of a Man*; work by Vlamincq, Utrillo, Pissarro, Renoir, Dufy, Kisting, Derain, Dali, Laurencin, Vuillard, Ziem, Troyon, Corot, Boudin, others. Exhibition from Mar. 25.

April 1 and 2, Tuesday and Wednesday evenings. Parke-Bernet Galleries. Part III of the library of the late Fred W. Allsop. Four folios of Shakespeare, 1623, 1632, 1664, 1685; autograph letters and documents of Napoleon and his marshals; Eliot's Indian Bible in original calf; letters by Samuel Clemens; Thackeray's *Vanity Fair*, original parts; Americana; first editions; jeweled bindings. Exhibition from Mar. 27.

April 2 and 3, Wednesday and Thursday afternoons. Parke-Bernet Galleries. English furniture, linens and laces, rugs, paintings and prints from various owners. English XVIII century Chippendale, Sheraton, Georgian and other furniture; crystal and bronze *doré* candlesticks and candelabra; Rowlandson watercolors; paintings by John Whorf, Daubigny, Emil Carlsen, Venetian School, School of Van Dyck, others. Exhibition from Mar. 29.

April 5, Saturday afternoon. Parke-Bernet Galleries. French and other furniture and decorations, property of Mrs. Leny Glasser. French XVIII century tables, commodes, Louis XVI Aubusson tapestry suite, Meissen, Vienna, Berlin and other XVIII-XIX century porcelains; Meissen and other statuettes; silver and silver plated ware; snuff boxes and other bibelots; antique jewelry; linens and laces; textiles. Exhibition from Mar. 29.

Margo at Washington

Boris Margo is again conducting a laboratory course, Creative Imagination—A Psychological Approach to Art, at Washington University during this month and next. Enrollment is open to non-matriculated students interested in modern art idioms. An exhibition of Margo's work, along with that done by his students last year, is on view.

March 15, 1947

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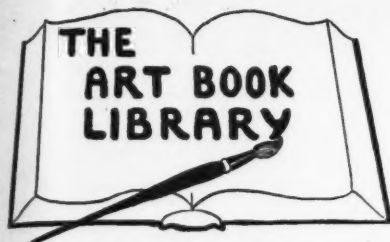


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By JUDITH K. REED

The Right and the Left

PERHAPS it is only when the insurgent side of a controversy appears to be gaining ground on a broad base that the cries on both sides become shriller, each faction limiting its arguments and perspectives with increasing rigidity. In any case, observers of the conservative vs. modern art battle have recently noted that, along with increasing public acceptance of abstract art, the fight has grown more bitter, each side being forced to define its cause more narrowly. Unfortunately there are few spokesmen on either side capable of presenting the issues with tolerance and understanding of both points of view. Two books, recently published, illustrate this point.

For the Conservatives

"Twilight of Painting: An Analysis of Recent Trends to Serve in a Period of Reconstruction" by R. H. Ives Gammell. 1947. New York: G. P. Putnam's Sons. 133 pp. including 72 plates. \$5.00.

"To the painter, born or unborn, who shall lift the art of painting from the low estate to which it has fallen." So reads the author's dedication in a line which sets the tone of the text and the background for the illustrations. It is Mr. Gammell's firm conviction that art has fallen to a sensational low in modern times, as a result of the revolt of the Impressionists which has led to a scorn of craftsmanship and misunderstanding of the functions and methods of painting. He addresses his text to bewildered students and laymen, believing that the point of view of a painter such as himself is significant.

Mr. Gammell was born in Providence, R. I., studied with William Paxton, now works in Boston. He is a sincere writer and an honest man. He is to be congratulated for the good nature of his arguments. His concern is real and he tries to be fair.

It is unfortunate then that Mr. Gammell betrays so complete a lack of understanding of modern art movements and aims. Right in the foreword he explains: "With a view to keeping my argument free of personalities I have avoided mentioning living American painters."

Now, to discuss contemporary art by ignoring a vital phase of it is impossible. Hence his reproductions are confined to favorites in an older tradition and haphazard examples of work by artists "I understand to be internationally recognized leaders of the modern movement." Few of these artists are mentioned by name in the text and throughout the book the author maintains this aloof vantage point, so much so that all his discussion of modern art

has an air of hearsay rather than personal acquaintance. When he does become specific he comes up with some of the most amazing observations in print, as for example:

"Matisse, often cited as a master designer, is a conspicuous example of a painter whose entire *oeuvre* from the earliest to the latest phase, reveals a startling lack of sensitiveness to an element of design."

Topping his list of men who achieved greatness in the impressionist as opposed to academic tradition are John Singer Sargent and Jan Vermeer, along with Paxton and Edmund C. Tarbell!

As for the second part of his text—the inadequacy of art instruction in professional schools—Gammell is on surer ground. Good craftsmanship certainly is woefully lacking in the work of many American exhibitors, including that of well known painters, but that many other fine painters and students have taught themselves what they did not learn in schools should also be pointed out.

For the Moderns

"Modern Art Looks Ahead" by Fernando Puma. 1947. New York: The Beechhurst Press. 60 pp. of text; 122 plates, 5 in color. \$5.00.

Here the art allegiance of the author, who is a painter, former gallery director and conductor of a radio art review, is also succinctly expressed in his foreword, which is significantly dated Bastille Day. Since it is Puma's purpose to discuss "some of the perplexing problems of the artist and to stimulate the layman to a greater appreciation and awareness of vigorous new forms of expression," he does not enter the battle of the conservatives vs. the moderns outright, merely taking modern art for granted and damning the non-moderns by implication.

To this end he has written his text in question and answer form, a convenient method since it encourages him to ask only questions he is eager to answer. It also permits him to cover, however briefly, a wide variety of topics and to present a text less forbidding in language and makeup than most on modern art. After a satisfactory introduction to various modern movements and terms, he comes to more personal and controversial views on the growth of art today.

Puma believes that great art must have sociological significance as well as esthetic validity, and for this reason he insists on the importance of subject matter in art—a point which Mr. Gammell also arrives at for very different reasons. He confines his attack on conservatives to those among the dealers and critics (whom he generally lumps together as oblivious to modern art while Mr. Gammell sees the two groups in collusion to sell modern art.)

Puma's solution is to have artists themselves direct the galleries and review the exhibitions.

Other topics discussed include art education, primitives in art, women in art, sex in art (the latter unfortunately ends with the assertion that the canvases of Van Gogh, Toulouse-Lautrec and others "explode with strange, atomic orgasms.")

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Boston, Mass.

1ST AMERICAN WATERCOLOR EXHIBITION, May 12-31. Concurrently at St. Butolph Club, Doll & Richards, Vose Gallery. Open to all artists. Media: watercolor, gouache, tempera. \$500 prizes. Jury. Single entry only. Fee \$1.50. Work due May 3. For details & entry cards write Dwight Shepler, exhibition chairman, St. Butolph Club, 115 Commonwealth Ave., Boston.

Greensboro, N. C.

4TH INTERNATIONAL TEXTILE EXHIBITION, Nov. 4-30. N. C. Woman's College. Open to all textile designers. Media: Wo-

ven & Printed Fabrics. Jury. \$2,200 prizes. Entry cards due Sept. 16. Work due Sept. 23. For further information write to Norma Hardin, Woman's College, Univ. of N. C., Greensboro, N. C.

Jersey City, N. J.

ANNUAL EXHIBITION, May 15-June 14. Jersey City Museum. Open to all artists in U. S. Media: all. Jury. Prizes. Fee \$3. Entry cards due May 3. Work due May 5. For further information write Ward Mount, 74 Sherman Place, Jersey City, N. J.

Laguna Beach, Calif.

6TH NATIONAL PRINT EXHIBITION, Apr. 25-May 25. Laguna Beach Art Gallery. Open to all artists. Jury. Purchase prizes. Work due April 15. For further information write Virginia Wooler, Exhibition Chairman, c/o Laguna Beach Art Association, Laguna Beach, Calif.

Milford, N. J.

'47 SPRING ART SHOW, May 23-June 1. Riegel Ridge Club. Open to all artists. Media: oils, watercolors, black and whites, sculpture, folk art (Pennsylvania Dutch), handicrafts. Jury. Cash prizes. Work due May 10. For further information write Leod D. Becker, Riegel Ridge Club, Milford, N. J.

New York, N. Y.

JUNIOR MEMBERS OF NATIONAL ARTS CLUB ANNUAL EXHIBITION, April 20-May 2. Open to all artists 18-35 years of age. Media: oil, watercolor, black & white sculpture, photography. Fee for non-members \$1. Jury & Awards. Entry cards & works due April 14. For further information write Secretary, The National Arts Club, 15 Gramercy Park, New York City.

PEPSI-COLA'S 4TH ANNUAL ART COMPETITION, Autumn 1947. National Academy of Design. Open to all artists in U. S. and possessions. Media: oil, oil tempera, encaustic. Regional & National Juries. Prizes totaling \$15,250 and awards. Entry blanks. Work due at regional centers in San Francisco, March 17; Atlanta, Ga., March 24; Chicago, March 29; New York City, April 14. For entry blanks & further information write Roland McKinney, Director, Pepsi-Cola's Annual Art Competition, 9 West 57 St., New York 19, N. Y.

Philadelphia, Pa.

24TH ANNUAL EXHIBITION OF AMERICAN ETCHING, April 8-29. Print Club. Open to American Artists. Media: etching, dry-point, mezzotint, aquatint, engraving. Jury. \$75 prize. Entry fee \$.50 for non-members. Entry cards due March 25. Work due at Print Club March 27. For further information write The Print Club, 1614 Latimer St., Philadelphia 3.

Washington, D. C.

NATIONAL EXHIBITION OF PRINTS, May 1-August 1. Library of Congress. Open to all print-makers. Media: prints in black & white, color, executed since March 1, 1946. Jury. Prizes. Entry cards due March 15. Work due March 28. For further information write Luther H. Evans, Librarian, Library of Congress, Washington 25, D. C.

REGIONAL SHOWS

Albany, N. Y.

12TH REGIONAL EXHIBIT ARTISTS OF UPPER HUDSON, May 1-June 1. Albany Institute of History & Art. Open to artists within 100 miles of Albany. Media: oils, watercolors, pastels, sculpture. Jury. Purchase award. Work due April 12. For further information write John Davis Hatch, Jr., Director, Albany Institute of History & Art, 125 Washington Ave., Albany 6, N. Y.

Bristol, Va.

4TH ANNUAL REGIONAL EXHIBITION, May 6-June 2. Virginia Intermont College. Open to artists of Va., W. Va., Tenn., Ky., N. C., Ga., D. C. Media: oil, watercolor. Jury. Cash prizes. Fee \$1. Entry cards due April 16. Work due April 14-21. For further information write Prof. C. Ernest Cooke, V. I. College, Bristol, Va.

Chicago, Ill.

51ST ANNUAL EXHIBITION, June 5-Aug. 17. Art Institute of Chicago. Open to artists of Chicago or within radius of 100 miles. Media: oils, watercolors, drawings, prints, sculpture, (maximum size for oils 16"x20"). Jury. Prizes. Entry cards due Mar. 24. Work due April 3. For further information write Art Institute of Chicago.

Cleveland, Ohio

29TH ANNUAL EXHIBITION, April 30-June 8. Cleveland Museum of Art. Open to Cleveland artists. Entry blanks due April 1. Work due April 5-15. For further information write Louise Burchfield, Assistant Curator of Painting, Cleveland Museum of Art, Cleveland 6.

Pittsburgh, Pa.

10TH ANNUAL PRINT SHOW, ALLEGHENY ARTISTS LEAGUE, Mar. 31-Apr. 13. Open to members. Media: oil, watercolor, black & white. Fee. Jury. Prizes. Entry cards & work due Mar. 21. For further information write Vincent Runfola, President, 804 East Diamond St., Pittsburgh.

Rockford, Ill.

23RD ANNUAL ROCKFORD ART ASSOCIATION, Apr. 7-May 5. Burpee Art Gallery. Open to artists within 90 mile area exclusive of Chicago & Milwaukee. All media. Fee \$2 plus membership. Jury. Cash awards. Entry cards & work due Mar. 22. For further information write Martha J. Castle, Ex. Sec'y., 737 N. Main St., Rockford, Ill.

Spokane, Wash.

ANNUAL PACIFIC NORTHWEST ART EXHIBITION, Apr. 22-May 2. Woman's Club House. Open to past and present resident artists of Wash., Mont., Ore., Wyo., Idaho. Media: oil, watercolor, gouache, tempera, sculpture. Fee \$1. Jury. Purchase prizes. Entry cards & work received Mar. 9-Apr. 9. For further information write Mrs. H. F. Welkening, 155 S. Oak St., Spokane, Wash.

Tulsa, Okla.

7TH ANNUAL OF OKLAHOMA ARTISTS, May 6-June 1. Philbrook Art Center. Open to resident Oklahoma artists & those living temporarily out of the state. Media: oil, tempera, watercolor, pastel, graphic arts, sculpture. Jury. Prizes. Entry cards & work due April 19. For further information write Bernard Drazier, Art Director, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

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A Modern Viewpoint

By RALPH M. PEARSON



Two Forms: HENRY MOORE

Moore: Positive and Negative

The impressive exhibition of works by Henry Moore, English sculptor, is now closing at the Museum of Modern Art to travel to Chicago (to the perturbation of at least one Chicago critic) and San Francisco. What is the dominant impression his creations in wood, stone and metal leave upon us after we have had time to adjust to their compelling impact?

They do compel attention. One senses an original talent attuned to life and an art which is a powerful expression of deep convictions. Form is the language and it is exploited dramatically. But not to the full. There is a limitation which seems to me serious and without need or logic.

"For me," says Moore, "a work must first have a vitality of its own. I do not mean a reflection of the vitality of life . . . but that a work can have in it a pent up energy, an intense life of its own, independent of the object it may represent." This is the artist's theme and it commands full respect.

Moore realizes this theme in his sculptures by means of the "hard tenseness" of form and the "easy passing of one section into the next." He exploits form, in other words, for its positive and negative qualities. The positive is the swelling power of form that would burst its surface restraint with an inner energy. The negative is the hollow or the hole typifying the absence of form. Each of these is the foil for, or complement of, the other. The *Two Forms* illustrates this interrelationship.

Each of these opposites can be developed to the point where it excludes the other. A form can be all, or nearly all, bulges and so completely positive. Conversely the hollow or the hole can grow till they erase form. In life the open shell and the doughnut can exemplify nature's and man's compromise between these extremes; the shell is negative inside and positive outside; the doughnut's lack of form in the hole is balanced by the positive of its circling swelling form.

Henry Moore, in some of his pieces, achieves a balance that appears logical. In many others he overplays the hollow, thereby weakening the form and the impact on the observer. The *Family Group* shown in the Digest of January 1 will illustrate the point. This unbalance, it seems to me, detracts from his otherwise distinguished sculptures.

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57th Street in Review

[Continued from page 19]

show, this collection shows consistency and ability, occasional weakness in composition and one annoying mannerism—hands are invariably portrayed as dead-white, pointed shapes suggesting maple leaves and are not consistent with the frequently good drawing in the rest of the composition.—A. L.

Four at Argent

The Argent Galleries played hostess to more exhibitions than might be considered a full house during the past fortnight—four, to be exact. The main gallery was given over to the work of Lily Shuff. Apparently fearless and obviously sincere, she tackles all manner of problems, comes through with a number of hits and a few misses in a vigorous first show of oils. Canvases range from sound figure painting in *Eleanor*, to fluid abstraction in *Waiting*. Particularly noted in between were *Desolate*, *The Blue Bird* and *Nymph*.

Marion Gray Travers, who has a particular way with wintry light on snow, showed sound, traditional landscapes of the winding roads, streams and woods of New England. These shared a gallery with the engaging, familiar animal sculptures which Beonne Beronda gives almost human personalities. Ethel Paxon contributed a room of typically skillful watercolors.—J. G.

Ashby at Ashby

Carl Ashby is finally having a one-man show at his own Ashby Gallery in the Village. It is interesting to trace his development from the dark, romantic realism of a few years back, as in the nostalgic *Girl With Red Blouse*, through experiments with abstracting and simplifying nature, to his present approach, as demonstrated in the rich and very abstract *Poseidon* and the rather gay and colorful *Predacious Animal*. There is a hint of Morris Kantor in some of the earlier pictures, a little Picasso-expressionism in the last, but they all seem satisfyingly individual and promising.—A. L.

French Recluse

In the midst of so many American introductions to the younger generation of French artists comes the first overseas debut of René Seyssaud, 80-year recluse of Saint-Chamas in southern France, at the Binet Gallery until March 28. The paintings in the current exhibition are not dated, but probably cover a long period in time. They are happy, romantic pictures, impressionistic or fauvish in turn. Gem of the show is a small landscape, *White Cloud*, characterized by fresh vibrancy of paint and its unusual composition, which utilizes double-entry design.—J. K. R.

Martha Reed, Designer

A first one-man show of paintings in oil by Martha Reed at the Ward Eggleston Galleries is the work of an artist who is primarily a fabric designer. As would be expected, her design is good and rather strongly emphasized, her color frequently happy, except when she is painting flesh. The still-lives are particularly strong, especially *Arrangement of Pineapple, Indian Rain God and Two Apples*. (To March 15.)—A. L.

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March 15, 1947

Whitney Annual

[Continued from page 9]

imaginative in conception and finely rendered.

Watercolors of the contemporary moment depart from familiar subjects and handling. "I love thy rocks and rills" used to be the motto of the watercolor artist in his landscapes and marines, but the present display is almost entirely abstractions or fantasies. Hans Moller's *Bullfight* with its mordant color and sharp linear pattern is distinctive. Charles Burchfield's *The Sphinx* and the *Milky Way* seems to possess a mysterious floating movement upward from the weird vegetation of the foreground to the immensity of the spreading heavens and their constellations; it becomes a compelling symbol of terrestrial and celestial majesty.

Other fantasies include Darrel Austin's *The Dance of the Wood Nymphs*, a graceful pattern of impalpable forms; Mitchell Siporin's imaginative *Flashback to Carthage*; the exotic ideology of *The Visitation*, by Edward John Stevens.

Abstraction is ably represented in beauty of finely-related color planes by Lyonel Feininger, I. Rice Pereira, James Guy, Jacob Lawrence, Kenneth Callahan, Oronzo Gasparo, Byron Browne, Isaac Lane Muse; the throw-back to archaism by Cady Wells; Lucia Salernne, and Stuart Davis.

Traditional work holds its own ably. To be cited are pictures by Edward Hopper, Bruce Mitchell, Bertram Hartman, William Palmer, George Picken, Ogden Pleissner, Walt Dehner and Aaron Bohrod.

A number of items combine fantasy and realism effectively such as Loren MacIver's *Waterfront*; Bernard Perlin's romantic *The Lovers*; Chet La More's fiery glimpse of *Nuremberg*; Rainey Bennett's *Latin Ruin*; the gay movement of Nathaniel Dirk's *Marine Fiesta*; the personal vision of antiquity in Federico Castellon's *Diana and Acteon*; Andrew Wyeth's exquisite harmony of color and light planes in *Crystal Lamp*. It should be added that many of these pieces are executed in gouache and pastel, as well as in watercolor.

The drawing section contains many excellences, but the eye becomes satiated in reaching it. Outstanding works in different mediums are by George Grosz, Isabel Bishop, Yasuo Kuniyoshi, Jack Levine, Matta, Peter Blume, John Heliker, Rosella Hartman, Jacques Lipchitz, Corrado Cagli, Eugene Speicher and Ben Shahn. And somewhere in all this listing of the exhibition should be included, although not easy to classify, the poignancy of David Fredenthal's watercolor, *The Wounded Bird* and Richard Taylor's horrific *In the House of Verb*. (Until April 17.)

—MARGARET BREUNING.

Stacy Scholarships

The John F. and Anna Lee Stacy Scholarship of \$1,500 is again available for "worthy and serious-minded students of conservative art, namely, painting and drawing." American citizens between the ages of 18 and 35 may apply to the John F. and Anna Lee Stacy Scholarship Committee, Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles 5, California.

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To All Members From Your Board

With the feeling our membership should have the fullest report of the doings of the League and the activities of the Board in helping to solve the countless problems of our artists, your Executive Committee has directed that the talk Albert T. Reid, National Vice President, gave at the Annual Dinner, be printed and distributed to all our members. More and more comes the realization ours is the only organization that is exclusively devoted to the artists' problems and advancement of American art. How well it has served you may be gleaned from Mr. Reid's report, which, because of space limitations, will appear in two sections, the second, next issue.

Talk by Albert T. Reid

How and Why The League

The League came into being because of a desperate situation which required militant action. Many of you likely have no idea of how the painting of official portraits had finally attained the status of a racket. Not only were the foreign artists getting a stranglehold on our official paintings, but they were making free use of our officials, from the President down, for publicity purposes. I shall not go into details, but it was obvious, and our embattled artists organized the League. It was up to the League to justify its existence and the faith our artists had in it.

So we went to Washington, expecting our museum heads and their friends to support us. They turned out to be the finest lot of pessimists I ever encountered. Nothing could be done about it, they told us. It had become an accepted practice and we were simply butting our heads against a stone wall. But our heads were hard—and so was the engagement.

Details are not essential and would take time and too much space. It required several trips to Washington and we met chiefly with discouragement. But finally a maneuver was suggested by our long time friend, Senator James E. Watson, which finally stopped this hurtful business. We also had the effective help of Senator Curtis, afterwards Vice President, and also Presidents Coolidge and Hoover.

There are still subterfuges by which our officials are used for advertising purposes by foreign artists, but these infractions are fewer and just as sure as the League is in existence, they will be liquidated.

One Head-Ache After Another

The good roads movement never seemed to have caught up with those

we had to travel. It has been tough going in legislative matters but we've had our quota of success. We headed off discriminatory tax rulings; had fake galleries pad-locked, and one fraud sent to the penitentiary. We stopped the sale of the work of living artists from the collections of some museums who were making a great clearance of everything which might be termed "academic," and spending the income for ultra-modern.

We have been waging a fight to make galleries and museums preserve for the artists their reproduction rights, and just recently the great Metropolitan has announced that they are going to do just that. Other museums have also realized this is just and are doing likewise. This is a great step forward and if we can establish in the minds of our Courts that this is the right and prevailing practice, the League will be worth all you have put into it for that one deed alone.

Particularly, we must battle the wiley agent who seeks to break down the artists' prices, and hides the prices he really gets from sales. This is a growing menace, and you artists must be on your guard and report any such infractions, for this is punishable.

Especially has the League concerned itself with inheritance taxes, which have in many cases impoverished the estates of deceased artists. We have had many calls in connection with this subject and taxes in general, and only recently one member declared that we had saved him and his wife several hundred dollars in taxes.

Government Tries Again

Now we have another affliction—a poor relation of the late W. P. A. I refer to the ludicrous venture of our State Department into art, under the flimsy excuse of international comity—or something. The League did not like it, and liked its terrible selections less, so we promptly made it known to the State Department.

We were careful to withhold our protest until after election so that our action might have no political implication. We had a few critics, but even these few damned our communication with faint praise—for our dignity and restraint. But there was no mistaking our meaning.

Immediately we were joined by President Hobart Nichols, and his great National Academy; by the Fine Arts Federation; the Municipal Arts Society; Salmagundi; the Allied Artists; the Illustrators and others. The Hearst Press took it up in a big way—is still at it, and *Look Magazine* in its February 18 issue had a double-page spread in col-

ors, under the caption "Your Money Bought These Paintings." Fulton Lewis Jr. blasted it twice in his broadcasts and women's clubs and others have rallied to our support. Congress is being flooded with letters from outraged taxpayers and the thing is spreading like wild-fire. Congress, with a desire to save money, is alive to this afforded opportunity. Here is where you can be a great help. Write to your Senators and Congressman today—not tomorrow.

"Brain Trust" Strangling Our Art

Perhaps you remember the brush we had with the State Department of Education when they reached out to take over the art schools. Quite insistently they demanded that all instructors must have so many semester hours on how to teach. There was no consideration, we could find, given to the ability or the professional standing of the teachers.

The League immediately got into it. Our first blast brought a representative down from Albany. He was no "yes" man, but quite determined. But after some three hours he left, if not with a different viewpoint, at least with a different attitude. It was agreed that the legitimate art schools would not be subjected to the ruling.

They opined to keep an eye on the teaching of commercial art for, according to this representative, there were many new arrivals in this country who were getting into the teaching of diamond-cutting and such kindred things. As we had no diamonds we were indifferent about what was done with others. But the National Academy and other art schools were free of this ham-stringing restriction.

However, the schools which teach commercial art are feeling cramped for they are troubled about getting approval for instructors who are the tops in their profession—their work the most sought after by the business world. These men do not need the small income that teaching affords, so the ambitious pupils who want and need the guidance of these very successful men in the profession may be denied it simply because they possess no college degree.

This Plague Spreads

Recently, in a western state this same condition has again arisen, as it promises to do over the country. One of our leading artists who has a long and successful career back of him, both as an artist and a teacher, is in some difficulty, and may be retarded from teaching in their public schools for the reason that he, also, has no college degree. You may have read about this in our columns in ART DIGEST, and how one of our greatest and most successful art teachers in this or any other country, who has turned out many practicing and successful artists under his tutelage, could not possibly qualify to teach art in his own state of New Jersey, because he has but a high school education.

Whether the large National Educators Association, which in our private files is labeled the "Brain Trust," is the motivating force back of this movement is of small concern to us, but the subject of art is strictly our business, and the teaching of art, even in the public schools, is something which must sooner or later claim our attention.

It resolves itself into the question of whether we shall have pedagogy or art.

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These men, with Walter Beck and others, served long and auspiciously, and without a single depressed dollar of honorarium. To them and to Mr. Conrow, and to our splendid manufacturers for their helpful and fullest co-operation, you artists owe a great debt, for you now have lasting colors—made from pigments with a known history for permanence—and our manufacturers' guaranty is back of them.

In this connection we must recognize with appreciation and grateful thanks, a bequest from the Carnegie Corporation which enabled us to carry out a careful analysis of all colors offered for sale within the League's preview and recommendations. These tests are in the League's files. This program has been a great stimulus to the artists color business in the United States.

[To Be Continued Next Issue]

March 15, 1947

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ALBANY, N. Y.

Institute of Art To Apr. 8: *Print Club Members' Show.*

ANN ARBOR, MICH.

Museum of Art Mar.: *Ben-Zion, Paintings.*

ATLANTA, GA.

High Museum of Art Mar.: *Contemporary Landscapes.*

BALTIMORE, MD.

Walters Galleries From Mar. 22: *Book Paintings of Indian Court.*

BOSTON, MASS.

Copley Society To Mar. 28: *Marcel Dupond Oils.*

Doll & Richards To Mar. 29: *Marine Paintings, Stanley Woodward.*

Artists Guild To Mar. 22: *Watercolors, Charles E. Heil.*

Modern Art Institute To Apr. 27: *Architecture, Louis Sullivan.*

Milton Library To Mar. 29: *Sculpture, Robert H. Cook, Jr.*

Museum of Fine Arts From Mar. 21: *Spring Annual.*

Boston Library Mar.: *Toulouse-Lautrec Lithographs.*

Vose Galleries To Mar. 22: *Adolphe J. T. Monticelli.*

BUFFALO, N. Y.

Aldright Gallery To Mar. 20: *Western New York 13th Annual.*

CHICAGO, ILL.

Art Institute Mar.: *Watercolors, Earl Gross, Charles Schucker, Stuart Davis, Constable & Turner.*

AAA Galleries To Mar. 27: *Ernest Fiene Paintings.*

CINCINNATI, OHIO

Art Museum From Mar. 20: *13 Americans.*

CLEARWATER, FLA.

Art Museum Mar.: *Sarasota Exchange Exhibition.*

CLEVELAND, OHIO

Museum of Art To Apr. 9: *Work by Cleveland Architects; Mar.: Drawings for New Yorker Covers.*

Ten Thirty Gallery To Mar. 29: *Photographic Portraits.*

COLORADO SPRINGS, COLO.

Fine Arts Center To Apr. 5: *Artists West of the Mississippi 9th Annual.*

DALLAS, TEX.

Museum of Fine Arts To Apr. 6: *6th Texas Print Annual.*

DAYTON, OHIO

Art Institute Mar.: *11th Ceramic Annual.*

DENVER, COLO.

Art Museum To Apr. 12: *Prints, Paul Klee.*

EAST ORANGE, N. J.

Art Center To Mar. 31: *Pastels, Oscar Ember.*

FITCHBURG, MASS.

Art Center To Mar. 24: *4 New England Watercolorists.*

GREEN BAY, WIS.

Neville Museum Mar. 22-Apr. 5: *First Regional Rural Art Show.*

HAGERSTOWN, MD.

Museum of Fine Arts To Mar. 26: *16th Cumberland Valley Photographic Annual.*

HARTFORD, CONN.

Wadsworth Athenaeum To Apr. 12: *George Henry Durrie Paintings; Mar.: Conn. Academy Annual.*

HONOLULU, HAWAII

Academy of Arts Mar.: *John Young, Forrest Garnett.*

HOUSTON, TEX.

Museum of Fine Arts To Apr. 6: *10th Camera Club Annual; 5 American Artists.*

INDIANAPOLIS, IND.

Herron Institute To Mar. 27: *Paintings, Homer Davidson, Frederick Polley.*

IRVINGTON, N. J.

Public Library To Mar. 22: *San Francisco Bay Region Artists.*

KENNEBUNK, MAINE

Brick Store Museum To Mar. 22: *Francisco Dosamantes.*

LAWRENCE, KAN.

Museum of Art To Mar. 27: *Carlos Merida Prints.*

LA JOLLA, CALIF.

Art Center Mar.: *Daumier Lithographs.*

LOS ANGELES, CALIF.

Vigevano Galleries To Mar. 21: *Everett Shinn; From Mar. 21: Paintings, Lada Hlavka.*

LOUISVILLE, KY.

Speed Museum Mar.: *Sachs Collection Drawings.*

MAITLAND, FLA.

Research Studio Mar.: *Paintings, Andre Smith.*

MANCHESTER, N. H.

Currier Gallery Mar.: *Cleveland Watercolorists; Louis Bouche; Prints.*

MEMPHIS, TENN.

Brooks Gallery Mar.: *Holbrook Collection Paintings.*

MINNEAPOLIS, MINN.

Institute of Arts From Mar. 23: *Woodcuts by Duerer.*

Walker Art Center To Apr. 6: *Arthur Kerrick Paintings.*

MONTCLAIR, N. J.

Art Museum To Apr. 20: *Life in Early America; French Prints; Chinese Art.*

MONTEREY, CALIF.

Pat Wall Gallery To Apr. 6: *Oils, Cook van Gent; Watercolors, Henry Miller.*

NORFOLK, VA.

Museum of Arts To Mar. 23: *Spring Annual; Richard Guggenheimer; Prints.*

NORWICH, CONN.

Slater Museum To Mar. 23: *Residents Group Show.*

PASADENA, CALIF.

Art Institute To Mar. 22: *Marion Messinger Abstractions.*

Stever Gallery Mar.: *Paintings, Mabel Burnette, Burt Procter.*

PHILADELPHIA, PA.

Penn. Academy To Mar. 23: *Walter Staenpff; To Apr. 6: Fellowship Annual.*

Art Alliance To Apr. 6: *Watercolors; To Mar. 23: Drawings of Canada.*

Museum of Art To Apr. 20: *Watercolor Survey; Fine Arts Under Fire.*

Print Club To Mar. 28: *Members Prints; To Apr. 1: Color Print Annual.*

PITTSBURGH, PA.

Carnegie Institute To April 20: *Toulouse-Lautrec.*

PROVIDENCE, R. I.

Museum of Art Mar.: *Renaissance Book Illustrations; Oliver Wendell Holmes.*

RICHMOND, VA.

Museum of Fine Arts To Mar. 29: *Thomas T. Waterman, Architecture.*

ROCHESTER, N. Y.

Art Gallery Mar.: *Emerson Tuttle Memorial; Contemporary Americans.*

ST. LOUIS, MO.

Art Museum Mar.: *Artists Guild Annual; Currier & Ives Prints.*

ST. PAUL, MINN.

Gallery of Art Mar.: *Twin City Artists Annual.*

SAN DIEGO, CALIF.

Fine Arts Gallery To Apr. 2: *Toulouse-Lautrec; Old French Masters.*

SAN FRANCISCO, CALIF.

Lecton of Honor Mar.: *19th Century French Drawings; Prints.*

De Young Museum Mar.: *Group Show; Chinese Art.*

Museum of Art To Apr. 6: *11th Watercolor Annual; Walt Kuhn; Expressionism in Prints.*

SANTA MONICA, CALIF.

Art Gallery To Apr. 6: *Drawings, J. S. Williams.*

SPRINGFIELD, MASS.

Museum of Fine Arts To Mar. 25: *Modern American Painting.*

SYRACUSE, N. Y.

Museum of Fine Arts To Apr. 13: *Pepsi-Cola Paintings.*

TERRA HAUTE, IND.

Swope Gallery Mar.: *22nd Ohio Watercolor Annual.*

TOLEDO, OHIO

Museum of Art To Apr. 13: *El Greco; To Mar. 26: Pedro Figari Paintings.*

UTICA, N. Y.

Munson-Williams-Proctor Mar.: *Sculpture Loan; Circus Drawings, Mark Tobey; Serigraphs.*

WASHINGTON, D. C.

Arts Club To Mar. 21: *13th Etchers Annual; Mar. 23-Apr. 11: Old Frank C. Kirk.*

National Gallery Mar.: *American Paintings.*

Smithsonian Institution Mar.: *Drypoints; Photographs; Peter Heick.*

Phillips Gallery To Mar. 24: *Washington Group; To Apr. 15: John S. Williams.*

Pan American Union Mar.: *Lopes Rey Paintings.*

Watkins Gallery Mar.: *Boris Margo Color Prints.*

WICHITA, KAN.

Art Association Mar.: *Rubin Paintings; American Watercolorists.*

WORCESTER, MASS.

Art Museum To Apr. 13: *Biennial American Painting Show.*

EXHIBITIONS IN NEW YORK CITY

Friedman, Inc. (20E49) Mar.: *Work by John Begg.*

Galerie Neuf (34E59) To Apr. 8: *Spiral Group.*

Galerie St. Etienne (46E57) To Apr. 5: *Hugo Steiner-Prag Memorial.*

Gallery Vivienne (1040 Park) To Apr. 3: *Paintings, Stanley & Zibel.*

Garret Gallery (47E12) To May 31: *Carl Podszus & Robert Rogers.*

Gotham Book Mart (45W47) Mar.: *Documentary Photographs of Brazil.*

Gramercy Galleries (38 Gramercy Park) To Mar. 28: *Ben Galos.*

Grand Central Art Galleries (15 Vanderbilt) To Mar. 21: *Watercolor Flower Show.*

Hammer Galleries (682 Fifth) Mar.: *Kerr Eby Memorial.*

Hugo Gallery (20E55) Mar.: *Blood Tames.*

Kennedy & Co. (785 Fifth) Mar.: *19th Century American Paintings.*

Kleemann Galleries (65E57) To Mar. 29: *Louis Rosa.*

Knoedler & Co. (14E57) To Mar. 23: *Eric Isenburger.*

Kootz Gallery (15E57) To Apr. 5: *20th Century Still Life.*

Kraushaar Galleries (32E57) To Mar. 22: *Iser Rose Paintings; To Mar. 29: Watercolors, Waldemar Neufeld.*

Laurel Gallery (48E57) To Apr. 4: *Walter Pack.*

Levitt Gallery (16W57) To Apr. 5: *Edwin Emery Park.*

John Levy Gallery (11E57) From Mar. 20: *Group Show, Homer to Luk.*

Julien Levy Gallery (42E57) To Apr. 12: *Max Ernst.*

Lillienfeld Galleries (21E57) Mar.: *Three Frenchmen, Paintings.*

Luyber Gallery (Hotel Brevoort Fifth at 8) To Mar. 29: *Paintings by Ben Dolf.*

Macbeth Gallery (11E57) To Mar. 22: *Dorothy Hoyt, Paintings.*

Marquie Gallery (16W57) To Mar. 22: *Sculpture by Mocharniuk.*

Matisse Gallery (41E57) To Apr. 5: *Georges Rouault.*

Metropolitan Museum (Fifth at 82) To Apr. 6: *Hogarth, Constable, Turner Prints, Mar.: Costume Institute; Prints on Medicine.*

Midtown Galleries (605 Madison) To Mar. 29: *Dong Kingman.*

Milch Galleries (108W57) To Mar. 25: *Childe Hassam.*

Morton Galleries (117W58) Mar.: *Wayne Seese Circus Pictures.*

Museum of Modern Art (11W53) To Apr. 6: *Cartier-Bresson, Richardson Photographs; Picasso Lithographs; Mar.: Printed Textiles.*

National Academy (1083 Fifth) To Apr. 13: *121st Annual, Part II.*

New-Age Gallery (138W15) Mar.: *Edvard Lindemann Photographs; Modern Group.*

New Art Circle (41E57) To Mar. 22: *Birnbaum; From Mar. 24: Balcomb Greene.*

N. Y. Library of Pts. (51E57) To Mar. 23: *Group Show.*

New York Historical Society (Central Pk. W. at 77) Mar.: *Ameri-*

can Weeklies 1850-1900.

Newhouse Galleries (15E57) To Mar. 29: *J. Barry Greene.*

Newman Gallery (150 Lexington) Mar.: *8th Eastman.*

Newton Gallery (11E57) To Apr. 3: *American Portraits.*

Nicholson Gallery (69E57) Mar.: *Constable, Gainsborough, Turner.*

Nierendorf Gallery (53E57) Mar.: *50 Pen Drawings by Scharl.*

Niveau Gallery (63E57) To Mar. 29: *Ernestine Liveris.*

Norheim Gallery (60-07 8 Ave. Bklyn.) Mar.: *Bilh, Ejerke Peterson.*

Norlyst Gallery (59W56) To Mar. 22: *Gouaches, Russell Woeltz; Paintings, Arthur Kaufmann.*

Parsons Gallery (15E57) To Mar. 22: *Mark Rothko; Mar. 24-Apr. 12: Paintings, Hans Hofmann.*

Passedoit Gallery (131E57) To Apr. 5: *Three Moderns.*

Perls Gallery (32E58) To Mar. 22: *Darrel Austin.*

Pinacotheca (20W58) Mar.: *The White Plane.*

Rehn Gallery (683 Fifth) To Mar. 22: *Elizabeth Sparhawk Jones, Glyneth King.*

Riverside Museum (310 Riverside) To Mar. 23: *Associated Artists of New Jersey.*

Roberts Art Gallery (380 Canal) Mar.: *Group Show.*

RoKo Gallery (51 Greenwich) Mar.: *Claude Clark Paintings.*

Rosenberg & Co. (10E57) To Mar. 29: *Corot.*

Salmagundi Club (47 Fifth) To Mar. 28: *Annual Oil Exhibition.*

Salpeter Gallery (128E56) To Mar. 29: *Irving Lehman.*

Bertha Schaefer Gallery (32E57) To Mar. 21: *Vasilieff; Mar. 22-Apr. 19: Ben-Zion Paintings.*

Schaefer Galleries (52E58) To Mar. 29: *Drawings of 5 Centuries.*

Schneider Gabriel Galleries (69E57) Mar.: *Permanent Collection.*

Schultheis Art Galleries (15 Maiden Lane) Mar.: *Old & Modern Paintings.*

Sculptors Gallery (4W8) To Apr. 19: *Nina Winkler.*

Seligmann Galleries (5E57) To Mar. 27: *Artists "Under 25."*

Serigraph Galleries (38W57) To Mar. 29: *Ernest Hoff.*

Silberman Galleries (32E57) Mar.: *Old Masters.*

Studio Gallery (96 Fifth) To Mar. 22: *Paintings, Frank Greco.*

Tribune Art Center (100W42) Mar.: *Group Show.*

Valentine Gallery (55E57) To Apr. 7: *Myron Lechay.*

Village Art Center (224 Waverly) To Mar. 23: *1st Non-Jury Photography Show; Graphic Arts Group.*

Wheeler Gallery (794 Lexington) To Mar. 26: *Doris Casari Sculpture.*

Whitney Museum (10W8) Mar.: *Sculpture, Watercolor Annual.*

Wildenstein & Co. (19E64) To Mar. 22: *Winslow Homer.*

Willard Gallery (32E57) To Mar. 29: *Willard Collection.*

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